

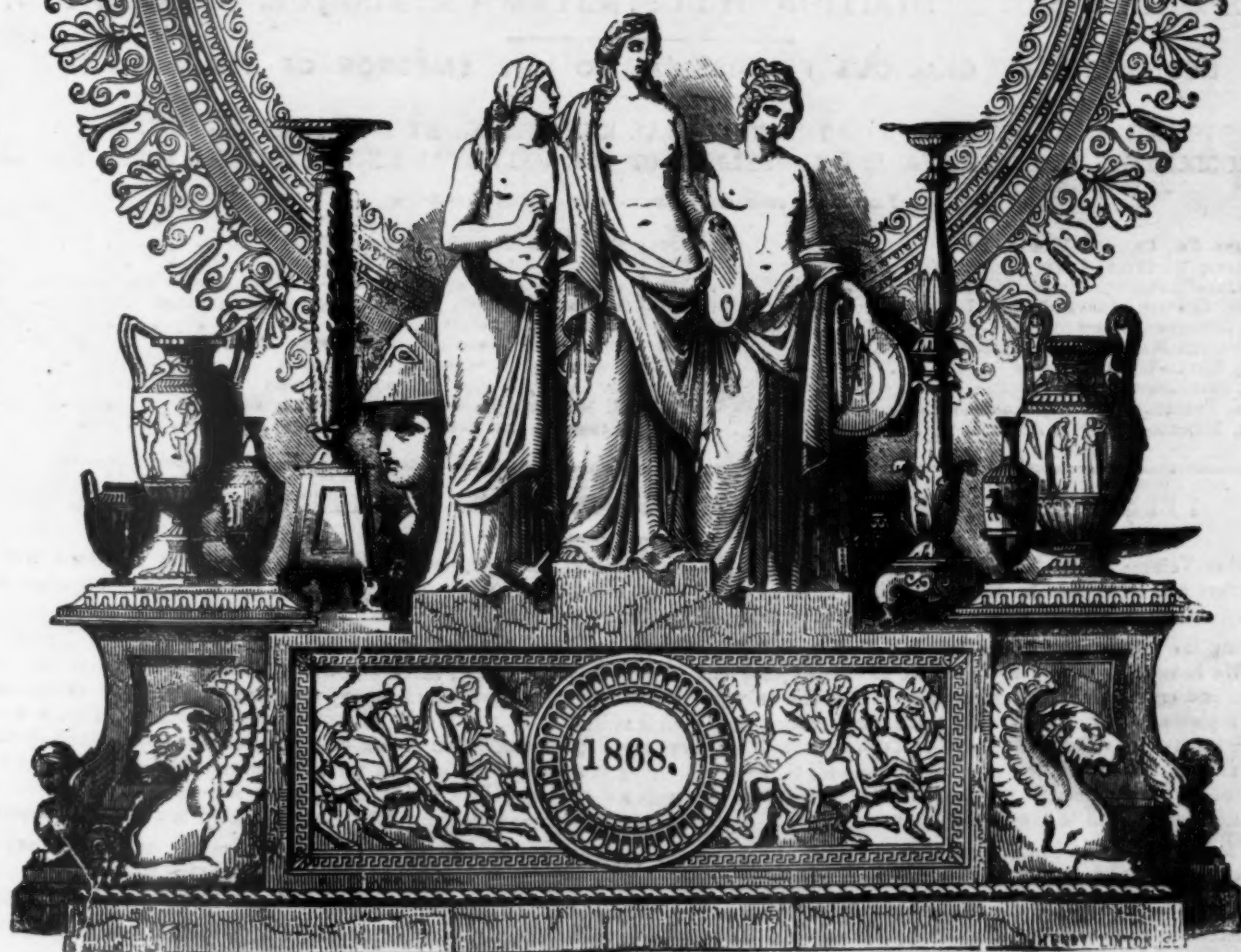
PART XII. PARIS UNIVERSAL EXHIBITION.

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THE
ART-JOURNAL.



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The Jews and the Mohammedans are forbidden by their religious laws to make representations of man or of any living thing. This restriction naturally led to the frequent introduction of elaborately-designed inscriptions as a substitute for pictures, and, in course of time, produced the pure arabesque style. The graceful and flowing lines of the Arabic characters are well adapted for ornamentation. The carved inscriptions, illuminated with gold and purple and crimson, which decorate the domes of the principal mosques, and the mystic monograms which enrich the arabesqued walls of sacred shrines, have an excellent effect.

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Here, among their other literary treasures, they preserve with jealous care two very ancient copies of the Pentateuch, one of which is believed by them to have been written in A.M. 2813 by Abishua, the great-grandson of Aaron. As evidence of this, they point out his name introduced in acrostic form in the text of the book of Deuteronomy. This much-prized volume is exhibited to the congregation once a year by the Chief Priest and his assistant the Ministering Priest. This ceremony takes place on the Day of Atonement, and then all the people, young and old, are permitted to kiss that part of the roll on which the Aaronic blessings are written; the consequence is, that the blessings are by degrees disappearing. Strangers are very rarely permitted to see this copy of the law; but when I was at Nablus, with my brother, in the spring of 1856, Selameh, who was then the Chief Priest, not only allowed us to examine it, but kindly sat down on a mat spread on the stone floor, and held the precious volume while I sketched it and him. He was then a tall, fine-looking old man of about seventy years of age. He wore a loose pale blue cloth robe, lined with crimson silk, and under it a long gown made of yellow and red striped satin, confined by a heavy shawl girdle. His large turban and his flowing beard were quite white. His eyes were dark, and had a peculiarly searching expression: he seemed to be looking through me, rather than at me. He had gained great influence, not only over his own people, but over the credulous of



other creeds, on account of his widely spread reputation for skill in the occult sciences.

His correspondence with Baron de Sacy, in the year 1808, has made his name well known in Europe to the students of ancient literature. He died in 1857, and the sketch reproduced here is probably the only portrait of him in existence. The celebrated roll of the law, which he supported with a rather trembling hand, was in a cylindrical silver gilt case, about two feet and a half long and ten inches in diameter, opening, as a tryptich does, on two sets of hinges. The outside of this case is embossed, and in some parts engraved. On one of the divisions there is a quaint representation of the temple and all its furniture, with several explanatory inscriptions. The other divisions of the cylinder are ornamented with conventional designs, in *repoussé* work.* The globular knobs or *cornua* at the head of the rollers have scrolls and flowers and ears of wheat embossed upon them. The handle of the middle pole is a flat pierced brass

disc, very much battered about and seemingly older and of less delicate workmanship than any other part of the case. This disc is almost exactly like some of the perforated and polished metal standards which I have seen, mounted on long staves and carried in processions by dervishes, in Damascus and elsewhere. Sometimes the staves are adorned with embroidered banners, and sometimes only with shreds of green cloth. May not this appendage to the Pentateuch case be an ancient Samaritan standard?

Standards quite as simple in design were used by the ancient Assyrians, as may be seen by reference to the Nimroud marbles. Some of their standards were crescent-shaped, and others were circular discs perforated with various simple forms.

Mr. P. H. Gosse, in his interesting work called "Assyria, restored from her Monuments," says:—"The paucity and simplicity of the Assyrian standards contrasted with the number and variety of those of

dering and pastoral people like the Hebrews should seek some portable material on which to write, and it was as natural that their flocks should furnish it.

Eumenes, king of Pergamus, who reigned from the year B.C. 263 to 241, and who was



Egypt and Rome, in which many sorts of animals, real or fictitious, and other objects, were elevated on the tops of spears, and served as the rallying-points for the divisions of the army to which they were appropriated. Standards and banners are frequently alluded to in the sacred Scriptures, and the tribes of the camp of Israel in the wilderness were distinguished by peculiar ensigns; but we possess no authentic information as to their forms or devices" (p. 231).

Does the above suggestion throw any light on the subject?

The accompanying illustration represents (two-thirds of the real size) the knob of another roll-case, which Priest Selameh showed to me. This is a very beautiful

one, more harmonious and simple in design, and evidently of a later date than the curious old case containing the famous roll of Abishua, to which I must now return. A red satin cover, on which Samaritan inscriptions are exquisitely embroidered in gold, envelopes the treasure. The roll itself is composed of prepared goat-skins, twenty-five inches high and fifteen inches wide. They are very neatly joined together, but in many places they have been torn and rather clumsily repaired with parchment of various qualities. The writing is small and regular, and extends to above one hundred columns. A large proportion of it is too much obliterated to be easily read, and it has altogether a very venerable appearance.

The "volume" alluded to in the Psalms, and the "roll" described in Jeremiah xxxvi. as having been cut to pieces with a knife, and thrown in the fire, were probably of this kind. It was natural that a wan-



a great patron of literature, is said to have invented parchment; but the Hebrews long before that time had (if we may depend on the testimony of Josephus) attained to great excellency in preparing the skins of animals for the purpose of writing on them.

Ptolemy the Second, king of Egypt, who died B.C. 246, a contemporary of the above-mentioned Eumenes, "was extraordinarily diligent in what concerned learning and the collection of books." He was anxious to procure, for his library, a translation of the Hebrew Laws into the Greek tongue. He accordingly wrote a very courteous letter to Eleazer, who was at that time the High Priest at Jerusalem, begging him earnestly to send a copy of the Law to Alexandria, and with it some learned men of good character to interpret it. This letter was conveyed to Jerusalem by two of the king's chief officers, men whom the king described in his letter as friends whom he held "in very high esteem." They were accompanied by attendants, bearing magnificent presents for the High Priest, which are fully described by Josephus. They included vessels of gold, and a golden table adorned with precious stones, "to the value of a hundred talents."

"When Eleazer the High Priest had paid due respect to the ambassadors, and had given them presents to be carried to the king, he dismissed them."

Eleazer wrote an answer to the king's letter, and concluded it thus: "We have chosen six elders out of every tribe, whom we have sent, and the law with them. It will be thy part, out of thy piety and justice, to send back the Law when it

* Mr. G. Grove made "some imperfect rubbings of this case in 1861, and from these the authorities at the South Kensington Museum pronounced the work to be Venetian, of the fourteenth or fifteenth century." See the account of his visit to the Samaritans in "Vacation Tourists," 1861.

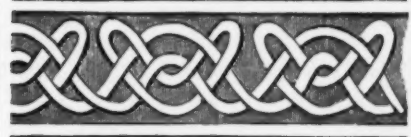
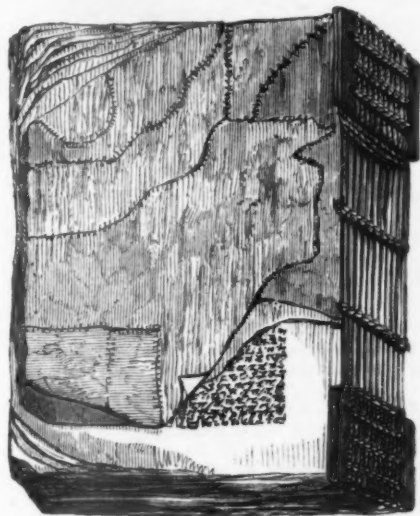
hath been translated, and to return to us in safety those that bring it. Farewell."

These two remarkable letters are given in full by Josephus. They are models of Oriental courtesy and dignity.

When the ambassadors and the Jewish elders arrived at Alexandria, the king made haste to meet them. "As the elders came in with the presents, which the High Priest had given them to bring to the king, and with the membranes, upon which they

had their laws written in golden letters, he put questions to them concerning those books; and when they had taken off the covers wherein they were wrapt up, they showed him the membranes. So the king stood admiring the thinness of those membranes, and the exactness of the junctures, which could not be perceived (so exactly were they connected one with another); and this he did for a considerable time. He then said that he returned them thanks

strengthened by two rather clumsy blocks of polished walnut-tree wood. Each block was pierced with six holes, through which the cords were passed and neatly secured, as the illustrations will show. I was surprised to find that the mode of finishing off the edges, at the top and bottom of the back of the book, very nearly resembled



for coming to him, and still greater thanks to him that sent them. He gave orders that they should sup with him, and that they should have excellent lodgings provided for them in the upper part of the city."

In seventy-two days the Jewish elders completed their work, and then they presented to the king a fair copy of their Laws in the Greek tongue.

"The king rejoiced exceedingly, and gave to each one of the elders three garments of the best sort, two talents of gold, and a gold cup."

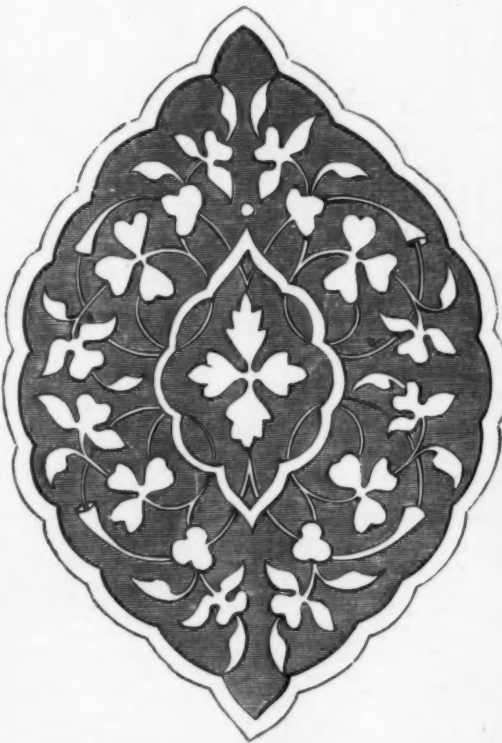
Josephus does not inform us what kind of membrane it was, the extreme fineness of which so astonished and delighted King Ptolemy; but we may conclude that it was superior to any that the king was accustomed to see, although it is recorded that he then had in his library twenty times ten thousand books.

I have seen a few fine old copies of the Hebrew Scriptures in synagogues at Jerusalem, written on the finest vellum, and at Hebron, Tiberias, and Damascus, some valuable Hebrew books, both written and printed, are preserved. A written roll of the book of Esther is to be found in almost every Jewish house.

It is the established custom always to read the Law from an unpointed manuscript roll, at the services in the synagogues; but both Jews and Samaritans possess ancient copies of the Law written on skins of parchment and vellum folded in book form, instead of being sewn together.

This mode of folding skins and other materials into quires, and binding them together, is said to have been invented by Eumenes, the learned King of Pergamus, above referred to. This convenient form, which has now become universal, soon superseded the rolls.

The oldest and simplest example of book-binding that I have ever met with, was shown to me by a Samaritan in the spring



of the year 1866, and I made two careful drawings of the curious volume, which are here reproduced.

The original was about fifteen inches square, and nearly five inches in thickness. It consisted of fifteen parts or quires of fifteen sheets each, fastened together very securely with strong cord or twist. The leaves had evidently never been pressed, and no glue or paste of any kind had been used, but the back of the book was

the method now in use. The wood and the cord had worn wonderfully well, but the unprotected outer leaves of this curious old volume had been torn and patched repeatedly.

I may as well remind my readers that, as the Samaritans write like the Hebrews, from right to left, that which appears in my sketch to be the end of the volume is really the commencement of it.

The destruction of the outer leaves of books bound in this incomplete way, naturally suggested the use of side covers and leather cases to protect valuable manuscripts.

The Arabic word for a bookbinder, *majild*, implies that he binds "with leather," and in this material, in various colours, I have seen, in private libraries at Damascus, some exquisitely beautiful book-covers of the fourteenth and fifteenth centuries.

The three borders on this page are from the leather covers of Arabic manuscripts of the sixteenth century, and are probably of Damascus work; they are certainly oriental.

The large centre ornament here engraved is a full-sized drawing of a design on the brown leather cover of a very interesting manuscript belonging to my brother, H.M. Consul at Damascus. It is a religious book of the Druses, written in 1560. It contains their history of the creation of the world and of mankind; a series of curious criticisms on the inconsistencies of Mohammedanism and Christianity; and an exposition and declaration of the Unitarian creed of the Druses. Some portions of this volume are obscure, and could probably only be understood by the initiated; but it appears to me, on the whole, to be the most interesting account of the Druse religion that has ever fallen into the hands of a non-Druse. It is fortunately in an excellent state of preservation. In time of war, the Druses frequently destroy sacred books, if they cannot conceal them.

MARY ELIZA ROGERS.
(To be continued.)

* See the 2nd chapter of the 12th book of "The Antiquities of the Jews," by Flavius Josephus.

MICHELET'S ORNITHOLOGY.*

LAST month we spoke in a few, but justly commendatory, terms, of the literary portion especially, of M.



Michelet's very elegant work on birds. The illustra-



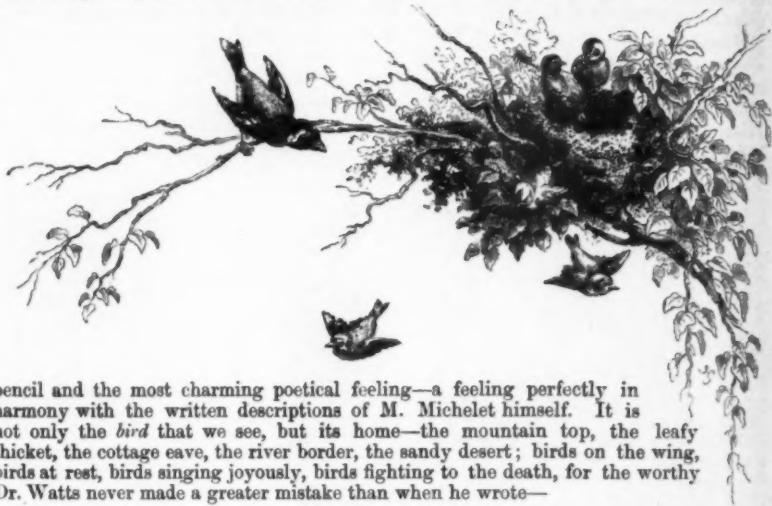
tions, certainly not by any means the least valuable



part of it to those who love Art, were alluded to only incidentally; but Messrs. Nelson, the publishers, have

* THE BIRD. By JULES MICHELET. With Two Hundred and Ten Illustrations by Giacomelli. Published by Nelson and Son, London and Edinburgh.

supplied us with some specimens of these, and our readers have now the opportunity of forming a judgment upon their excellence. Certainly, natural history has never, in our opinion, been more exquisitely illustrated by wood-engraving than in the whole of these designs by M. Giacomelli, who has treated the subject with rare delicacy of



pencil and the most charming poetical feeling—a feeling perfectly in harmony with the written descriptions of M. Michelet himself. It is not only the *bird* that we see, but its home—the mountain top, the leafy thicket, the cottage eave, the river border, the sandy desert; birds on the wing, birds at rest, birds singing joyously, birds fighting to the death, for the worthy Dr. Watts never made a greater mistake than when he wrote—

“Birds in their little nests agree.”

There is a wonderful picture of two eagles engaged in a death-struggle in the solitude of the “upper air,” and another of vultures feasting in the desert on the carcase of a dead



horse. But there is scarcely one of these two hundred and more designs about which something might not be said; and all are engraved with the greatest delicacy of work.

THE
FOURTH GENERAL EXHIBITION
OF
WATER-COLOUR DRAWINGS.

DUDLEY GALLERY.

THIS Exhibition more than sustains the credit of its predecessors. The Dudley Gallery has distinctive characteristics which from the first secured for the experiment success. Its fundamental basis, an open field and no favour, invites talent the most diverse—from that of the tyro with his first picture to that of the Academician who brings as an offering some byplay of genius. The managing committee, consisting of thirty members, appears to command the confidence of the profession at large, notwithstanding the self-imposed and invidious duty of hanging their own pictures. There are few, indeed, among the three hundred contributors, who can complain of injustice. That the Exhibition represents so large a constituency is a fact which in itself speaks volumes. That as many pictures were turned aside for want of space as the number which found entrance, is but one indication among a multitude of the amazing productive power of Art at the present moment. The Dudley Gallery was, when established, simply a necessity; it is now looked upon as one of the most interesting exhibitions of the year.

A truly remarkable work, 'May-Day in the Olden Time,' by H. S. Marks, makes a most fortunate centre-piece at the top of the gallery. In the best sense of the word the work is decorative; like a fresco of the middle ages it catches light, and throws off colour from afar. The mode of treatment, in fact, like the subject itself, belongs to "the olden time." As in the mural paintings of Italy, the execution is simple and broad; the colours are pure and transparent, the figures are defined by firm lines, as in fresco and glass-painting; they, moreover, detach themselves decisively from the background. Throughout, the treatment inclines to the flat rather than to the round, and the light and shade are not so much focussed or concentrated as evenly diffused over the entire length of the composition. These are points it will be instructive for people at all interested in the characteristics of historic schools to mark well. The picture is indeed at once a curiosity and a success. That it is severe in mediævalism, that it abounds in sly humour, that individual character is pushed to the point of the grotesque, will be taken for granted by all who are acquainted with the works of Mr. Marks. This remarkable composition ranks among the painter's *chef-d'œuvres*.

We also incline to think that W. F. Yeames, A.R.A., has never produced a better picture than 'Exorcising.' The artist, as usual, thinks out the subject with singular independence. A company of Carthusian monks are assembled for the purpose of exorcising an evil spirit from one of their brethren. The delinquent, on his knees, stripped to the waist, submits to castigation. The subject is conceived in solemnity, yet satire. Nothing can be finer than the subdued half light, the dreamy stillness, the deep tone of colour lit by a half-seen fresco on the wall, the contrast between the white serge robes and the dark brown panelling behind. Each face is a character, each figure a study.

Eccentricity has always distinguished the Dudley Gallery. And what can be more singular and abnormal than the productions—clever withal—of Simeon Solomon, Spencer Stanhope, C. P. Slocombe, C. Rossiter, A. B. Donaldson, and H. E. Wooldridge? Solomon is a genius of eccentricity, he can do nothing like other people, and in being exclusively like himself, he becomes unlike to nature. As for choice of subject, most religions of the world have struck by turns the painter's fantastic and splendour-loving fancy. On the present occasion 'Bacchus,' 'A Patriarch of the Eastern Church,' and 'Heliogabalus, High Priest of the Sun,' obtain from the painter about equal favour, whether as to ritual, robes, or anatomies. The latter, however, would not be recognised by the College of Surgeons. 'Bacchus' is a senti-

mentalist of rather weak constitution; he drinks mead, possibly sugar and water, certainly not wine. The idea is that the young fellow is the inspirer of Art and Poetry, the beloved of the Muses; and the painter, it must be confessed, has thrown over his work a certain aroma of poetry and colour. The background is in scale and management false, yet on the whole the picture possesses, as we have said, unmistakable signs of genius, only run a little mad. Mr. Wooldridge is an artist who belongs to the new school of Neo-Classicism; 'Arcades Ambo,' nevertheless, is a case of washed-out weakness. The purpose of this artist, however, must for the present be counted as inconstant, inasmuch as in another anomalous production he affects the mannerisms of Leighton and Prinsep. Stanhope's 'Ariadne in Naxos' is yet another example of pseudo-classicism. The true classic was an exalted naturalism; this manner degenerates into affectation and excess; the treatment wants moderation, and this is the more to be regretted, because Mr. Stanhope is avowedly an artist possessed of power. Also classic, in the mere traditional sense of the term, are the elegant and beauty-doting drawings of Mdle. Marie Spartali. Among the anomalies in the hanging of the Gallery is the fact, that an ill-drawn head of 'Christina' by this lady finds a place on the line. On the back of the screens should be observed some highly commendable studies of drapery, by Albert Moore. This is the way to work, in order to attain mastery of antique styles.

Opposed to the classic is the mediæval; each is found in ultra form in the Dudley Gallery. Indeed, there are artists, such, for example, as Simeon Solomon, who are divided equally between the two opinions, and thus on either horn of the dilemma they fall far short of nature. A. B. Donaldson ranks among the most inveterate of mediæval sinners; he is absolutely lost to nature, nothing can redeem him to the consciousness of form or of material substance. Again, even the jokes of C. Rossiter are distressingly mediæval and far-fetched; it would appear as if even so simple an act as a theft in an orchard of apple trees could not be conducted in a picture by this artist in a natural manner. The mediævalism of C. P. Slocombe is of a better sort; it evidently is borrowed from the arch-fiend of mediævalism, Mr. Marks. 'The King's Pictures,' by Mr. Slocombe, is a trenchant satire; dry humour gives to the figures true mediæval angularity; in the studios of these would-be middle-age artists the goddess of wisdom, we may be sure, is perched as a croaking raven on some severe gable summit. The works of Miss Solomon are always clever and frequently singular; 'Memories' recall, indeed, past memories of the lady's pictures in intensity of colour, earnest striving for a meaning, and general eccentricity of treatment. Robert Bateman contributes five works little likely to make a reputation; save possibly, a figure of studied grace, touched with some sentiment of mediæval romance, used as an escape from naturalism. Walter Crane swoons away into delicious sentimentality of colour and morbid mannerism, as he paints up to the strain—

"My soul is an enchanted boat,
Which, like a sleeping swan, doth float
Upon the silver waves of thy sweet singing."

Mr. Cave Thomas, we presume, speaks in irony when he calls his decidedly sickly picture 'A Glance at Healthy Life.' What truly may be designated healthful life are vigorous transcripts from nature made by James Lobley. 'One of the Desolate,' an admirable study of an old woman; and 'Toeing the Mark,' a company of ragged-school children, are works scarcely to be surpassed anywhere for direct naturalism and vigour of hand. If Mr. Lobley can but gain a little more elevation in treatment, he will rank among the best painters of rustic life in the present day. 'The Tramps,' by G. L. Pinwell, is a clever picture spoilt for want of better management. The composition, scattered to the point of frivolity, needs bringing together; the colour lacks moderating greys. Among minor works may be commended a head by Edward Radford for style in form and treatment: also, 'The Little Onion Seller,' by Lawrence Duncan, a small study which, in

colour and character, recalls pleasantly the style of Murillo. Likewise may be praised as a careful study a head by Miss Helen Thornycroft. We would note in passing that the best "Female Artists" prefer the Dudley Gallery to their own room in Conduit Street. Miss Gilbert displays the usual routine known as her style. 'Presents from India' has force, brilliancy, even blackness. Miss Juliana Russell continues steadily to advance; her present work has gained in precision and firmness of touch, and shows growing maturity in treatment. Miss Constance Phillott has in a picture, 'A Rose in Roses,' a play upon words, thrown away good work. The subject and treatment imply an error in judgment. Miss Fraser's 'Reading Lesson' is pretty and refined; perhaps more vigour would have spoilt this pleasing charm. Miss Kate Greenaway paints daintily a fanciful frolic of fairies to the lines—

"Then deep in the stream her body they laid,
That her youth and beauty never might fade."

Miss Adelaide Claxton again repeats with emphasis, and with obvious trick, the ghostly visions that would seem to visit nightly her couch. 'A Midsummer Night's Dream at Hampton Court' is a capital compound of moonlight, white chalk, and india ink. To the above list of "Female Artists" we may add Miss Solomon and Miss Spartali, both before mentioned. We must, however, add a tenth, for we find we have passed over 'The Stork,' by Miss Emily Alldridge, a figure which, if it lack force, displays, at any rate, taste and elegance. Altogether female genius is looking up in the world.

Several Academicians favour the Dudley with their presence, and among the number is Mr. E. M. Ward, who contributes 'The Reverie,' a head of power in intention and treatment. There is a largeness in the manner though the scale be small. The clenched hand of the lady seems to indicate that "reverie" may have its sequel in revenge. The passionate blood of the south burns in her veins, while a mass of raven hair gives to the head shadow and grandeur. Mr. George Leslie, the newly elected Associate, also exhibits a couple of fancy heads, 'Barbara' and 'Olive,' both, as a matter of course, delicate and refined, but they would be better for more firmness in drawing. Mr. Wynfield's picture, 'The Children of Henry VIII.,' is injured by scattered composition and crudity in the green background. Mr. Smallfield has a 'Portrait,' capital as usual in the drawing, but here too the colour of the background is ill judged. Walter Field passes with success from landscape to figure. 'Sunday Morning,' the artist, by his treatment, has rendered refined and winning. E. W. Russell can scarcely be going to the good. 'Piscator' is a picture which has lost its way in the process of painting. It is scattered, discordant, and purposeless. The more is the pity, because Mr. Russell has always given proof of talent. Frank Topham is another artist concerning whose future the critic will yet be doubtful. There seems a danger that this painter, who made a good beginning within these walls, may be beguiled, by dexterity and brilliancy of touch, into the frivolity of showy costume. The talent of this artist appears to need only a little sobering down. Mr. Joplin gives aggravated symptoms of confirmed mannerism. Mr. Hayllar works an idea to the death. His pictures would seem to say that there is but one little girl in the whole world. Mr. Richardson's 'Janet and Wee Annie' are commendable rustic studies. The same artist has painted 'Highland Cattle' with a vigorous hand. A. Luxmore exhibits two praiseworthy pictures. 'An Eaves-dropper' may specially be mentioned for harmonies of colour in a low key. George Thomas produces four drawings, clever and vigorous as ever. The sketch for a well-known royal picture has more spirit and dash than the picture itself, which is by no means an unfrequent occurrence. Edward Poynter exhibits the "original sketch" for the famous picture 'Israel in Egypt;' likewise he paints a 'Portrait,' individual in character, firm in drawing, and realistic in detail.

Space fails us to speak of the landscapes and the miscellaneous pictures according to their abundant merits. Let us at once seize on the

most noteworthy work, *Il Ponte Vecchio, Firenze*, by Holman Hunt. This well-known scene is treated with novelty: the hour is night, and the darkness of sky and river is lit by glimmering specks of fire shining from windows which overlook the waters of the Arno. These picturesque materials become transfused with poetry and thought. Deep and impressive are these slumberous shadows, made visible by struggling light. Great is the skill which has saved darkness from blackness, which has given to obscurity colour, and to the oblivion of night the consciousness of watching, wakeful eyes.

Poets would seem to abound in the region of Piccadilly. But the school is evidently of the sort formerly called "cockney." Nature is not a reality daily looked upon, but a dream among smoke and chimney pots. Poetic doubtless is Mr. Ditchfield; dreamy and impalpable are his forms, symmetric and ideal his compositions, as if the ghost of Claude or visions of Italy had given him inspiration. His pictures require a daily "constitutional" over rugged paths of nature. Among Dudley Gallery poets must be reckoned J. C. Moore, Albert Goodwin, Arthur Severn, Dillon, Pilleau, Mawley, Graves, Vincent, Binyon, Earle, and D'Egville. The Italian subjects of J. C. Moore are treated with refined quietism; *'The Valley of the Arno,'* under the pencil of Albert Goodwin, bursts into rapturous colour; Dillon and Pilleau gild the East with the sun's golden rays; Vincent environs the Isle of Skye with brilliant atmosphere; Binyon, in Italy and Algiers, surrenders his imagination to southern romance; Beverley is equally ecstatic whatever be the clime; while George Morley reconciles his literal facts, wrested from nature by diligent study, with the gushing sentiment which in inferior artists usually loses itself in indefinite ideality.

Another class of artists in this gallery seems to regard romance as a delusion, poetry as a snare. They see nature with prosaic eye, they paint her with literal hand. *'A Winter Torrent,'* by R. S. Bond, is such a transcript, truthful and grand, yet unmitigated in its power and forbidding in its aspect. Equally commendable for vigour is a coast scene in *'Squally Weather,'* the elements, as here painted, by H. Moore, are all in storm and action. George Hall exhibits his best work, a study of the open sea around Arran. Tucker is vigorous, but would be more original, were he less like Hook. Jutsum's colour continues too crude and blue. *'Southampton Pier,'* by Harry Goodwin, is a picturesque scene well managed—the artist has sought repose. Harry Johnson has not thrown as much melodrama into nature as usual; his return to comparative simplicity and sobriety is quite refreshing. Talfourd has some clever drawings after his accustomed manner. C. J. Lewis, in a totally different style, equally preserves his idiosyncrasy though he shifts his sketching-ground. Curnock increases in power; he will do well to seek also for delicacy. Aston is studious of detail, perhaps sometimes he may be dotty. *'Sunset on the Tay,'* however, is a scene generalised into broad poetic effect. Peel is always studious; *'Windings of the Torridge,'* is a drawing which proves knowledge. Phene Spiers exhibits some of his clever architectural studies, seen frequently in London.

We must conclude this rapid enumeration by yet a few remaining drawings which it were a sin to omit. Hung near the floor may be discovered with difficulty the merits of an admirable study in *'A Welsh Lane,'* by H. T. Holding. Very truthful also, though a little hard, is the scene around Dunnottar Castle, photographed as it were by the pencil of Walter Paton. Again the gallery owes, to Vicat Cole, one of its most lovely transcripts from nature. The artist, we think, shows himself more at home in water-colour than in oil. *'Evening Shadow'* is a drawing eminently skilful; general effect is preserved from distracting detail; colour, though dazzling, is kept down. Lastly, this survey of chief works, in a collection reaching to nearly seven hundred, were incomplete, did we omit to mention Mr. Cooke's marvellous study made in Catalan Bay. The drawing, to our mind, has higher qualities than the great picture in the Academy, which no one can forget.

SOCIETY OF FEMALE ARTISTS.

TWELFTH SEASON.

THE present Exhibition shows some slight improvement on its predecessors; the gallery certainly, either from better quality or more judicious disposition of materials at command, presents a prospect more pleasing and promising than heretofore. The works are numerous—perhaps too numerous to be select—a strong administration would at once have sent back one quarter of the whole to the school-room. Indeed, nothing has done so much to lower the credit of this praiseworthy enterprise as the amiable admission of works which could not find a hanging on other walls. But we are glad to think the time has come when the Committee may make a bolder stand, not only in the interests of Art, but for the sake of the good cause they seek to promote. Their hands are strengthened—their Gallery has received valuable accessions. It has hitherto been the misfortune of the "Female Artists" that "Female Genius" has held aloof; this year, however, as well as last, painters of well-established repute have made common cause with the sisterhood of Art. Altogether, we are happy to say that the prospects of the society are brightening.

One side of the gallery is devoted to water-colour drawings, the other to oil-paintings; the former are the best. A water-colour sketch is just within reach of female artists, many of whom it is to be feared have had but few advantages. Among painters of the figure we again recognise names familiar in former years, a fact which indicates, at any rate, some persistency in study. The figure-pieces, indeed, contributed by Miss Burgess, Miss Partridge, Miss Adelaide Claxton, Miss Bouvier, Miss Laird, and the lady well known under the disguise of E.V.B., rise out from their amateurish companions into positive professional rank. Miss Burgess shows herself the balanced cultured artist in two drawings: *'The Little Match Girl,'* moreover, appeals to the spectator's sympathy. And among studies of promise must be mentioned Miss Partridge's *'Coffee Bearer,'* in costume of Algiers, a work executed in the "Life Class" for ladies which has been instituted under the auspices of this society. Also, as more than commonly artistic, may be noted *'The Legacy,'* by Miss Laird. The composition is nearly right; it only wants, in common with most of its companions, the hand of a monitor to guide inexperience. Yet not a few among these young ladies confess to the fact of having had a father, and in this fortunate category stands Miss Bouvier. *'Resting at the Stile,'* seems a scene from Arcadia; but lived there even in that or any other climate a race of pink, waxen, satin peasantry, such as the Bouviers have for two generations painted? Again Miss Adelaide Claxton has seen a ghost! an every-day occurrence, which the lady treats as a matter of course. Among the water-colours there remain scarcely any other figure-compositions worthy of note save the series of original drawings by the easily recognised E.V.B., in illustration of the "Story without an End." This lady knows the knack of putting a neat thought into compact pictorial form; she has a pretty fancy, and a fluent, flowery utterance.

Poor "Elaine," is she yet, season after season, to suffer more at the hands of tyros? Female artists seem to have a weakness for this ready-made sentiment. In kindness the painters shall be nameless who have desecrated the Laureate's verse.

Landscapes abound; a few only need be recorded. We may, however, just say that we find in our catalogue words of commendation against works answering to the names of Bodichon, Deakin, Dunbar, Gastineau, Kempson, Warre, and Warren. Madame Bodichon occupies, with off-hand, masterly sketches from Africa, the screen effectively furnished a year ago by Mrs. Bridell's truthful studies from the same continent. These regions have been of late favourite resorts of the ladies, who appear intent upon outrivalling each other in the marvels they bring home, to the amaze of less

privileged eyes. Lady Dunbar assuredly has overstepped the modesty of nature in doing her utmost for the 'Ghiffa Pass, Algeria.' Artists who have not learnt to paint the simplest scenes truthfully often rush impetuously into the sublime as a refuge. *'The Glory of Scawfell,'* by Miss Kempson, is not, as may well be supposed, lacking in ambition: the work, however, has more maturity of manner than most of its neighbours. This much assuredly cannot be said for Miss Townsend's washes of brilliant colour. We had been led some years since to hope for better things from this lady. She too, like the sisterhood generally, has little capacity for work: everything must be won by a stroke of genius at once, or not at all. Miss Gastineau fortunately inherits a style, so she paints passably well by tradition. Mrs. Oliver simply adheres to what has long been recognised as her manner. The family of Rayners do the like; one and all of whom we trust will meet their just reward.

Fruits and flowers seem by divine appointment the property of ladies, yet in this favourite department the gallery contains nothing super-excellent. Miss Stannard, now that the British Institution is no more, transfers her showy canvases to Conduit Street. Miss Forest is said to have been a pupil of Rosa Bonheur; *'Poppies and Peony,'* however, scarcely indicate that her advantages have been turned to the account which might be expected. *'Ripe Fruit,'* by Miss Walker, has more than common care and completeness. *'Roses,'* by the same, are elaborate and brilliant. Also *'Roses,'* by Miss James, are specially commendable for colour, variety, and lightsome freedom. *'Flowers from Nature,'* by Miss Manly, merit a word of praise: it is much better thus to sketch with spirit on low-toned paper, than to niggle detail endlessly till all life be lost. There are various flower-pieces by Miss Lane and Miss Emily Lane which bespeak the watchful student. It is evident that the innocent department of flower-painting will remain overstocked until strong-mindedness impels women to desperate study from "the life."

It were kindness to pass unnoticed nine-tenths of the oil-pictures. It is certainly ill-judged policy that such untutored works should be exhibited at all. Ill-judged for the sake even of the artists themselves; also ill-advised as regards the interests of the exhibition, which, to our knowledge has thus been brought to low repute with critics; and certainly unfair to those few painters of merit who have kindly come forward to rescue a cause they may deem in itself meritorious. Out of this assemblage of one hundred and four oil-pictures, we may notice a praiseworthy beginning by Miss Faed, true to the genius of her family. Miss Bowers, known as a book-illustrator, a vocation to which we hope ladies may more and more betake themselves, has a clever little picture, a boy on a pony. Miss Williams's small landscapes have a neat, pretty handling. Mrs. Blaine dashes into colour. Four of the Swift family paint portraits and fancy pieces as of yore. The face of pretty *'Lesbia,'* has been fairly well managed by Miss L. Swift in the flesh tints; and a clever head by Miss Kate Swift gains somewhat of the pleasing effect which makes the child-pictures of Sant popular. It is left, however, for Mrs. E. M. Ward to bring to the Exhibition its chief attractions in two charming little works: the one, child's play round the table of *'Merry Christmas,'* the other, *'In Memoriam'* to a dead canary bird. The management of the three primary colours, yellow for the bird, blue for the velvet cushion, and red for the background, is skilful. Altogether this is the best bit of painting in the room.

This society means well and deserves encouragement. The exhibition is of interest as a sign of rising talent, and as a promise for the future. Perhaps the hints we have thrown out may, if acted upon, conduce to its prosperity in years to come. That there is abundant talent among the female artists of the country to form an attractive and valuable annual exhibition, no one can deny; it wants little more than public encouragement to bring it forth.

OBITUARY.

JOHN DOYLE.

WITH the year 1867 has departed from among us one of the most remarkable men of the remarkable epoch in which he lived—one who for a period of, we believe it may be affirmed, nearly a quarter of a century, played with the pencil a part similar to that of Junius with the pen; and from beneath the shadow of a severely sustained *incognito* flashed forth an incessant series of graphic strictures on public events and public men, of unique power and popularity. We allude to the individual who, for so long a time, baffled all inquiry as to his identity under the monogram of HB, but who, for some years, has been revealed as a gentleman named John Doyle, and who, in the revelation, lost no interest in the estimation of those who had the good fortune to become known to him. We may remark that the celebrated signature was but a duplicate of his initials, two ID's, one above the other.

Mr. Doyle was a native of Dublin, and of a highly respectable family. Very early in life he yearned after Art as a profession, and was permitted to gratify his wishes. He became, in his teens, the favourite pupil of an Italian landscape painter named Gabrielli, then established with much repute in the Irish metropolis. That he was also a student in the Dublin Society's Drawing Academy, we learn from a book named "Irish Varieties," published by Herbert, a contemporary artist, and who mentions his name with such illustrious *alumni* of that school as Shee (subsequently Sir M. A.), Danby, Rothwell, O'Connor, Comerford, Lover, and Behnes. Mr. Doyle thus became generally accomplished as a painter, but more especially in portraiture. He had also a fine faculty for delineating the horse, as became so frequently obvious in his subsequent works; indeed, his love for that noble animal was a distinctive trait in his nature. He was an admirable judge of its qualities, and not unfrequently tried them in the hunting-field. This won for him the early patronage of Lord Talbot, the Irish Viceroy, of the Marquis of Sligo, and Sir Edward Kerrison. He married early a lady who merited, and to the end of her life held, all his affections.

Very few years after that event Mr. Doyle sought the wider field of London for his future career. This was about the year 1822. After an interval of strenuous struggle against the difficulties arising from want of connection, his subtle sense of portraiture led him to lithograph and publish likenesses of public men, drawn merely from reminiscence. In these he was at once cheerfully successful. Among the most remarkable of them, appearing at intervals, we may notice the recollections of the Duke of Wellington on a favourite white charger; the Duke of York, on his cob, an exquisite miniature gem, which had a wide sale; small highly finished paintings of George Canning, Mr. Huskisson, Sir R. Peel, and Lord Lyndhurst; and a charming drawing of the young Princess Victoria, in her pretty landau, with its ponies and postillion. The strong consciousness which grew upon the young artist of power of seizing character, combined with a high native intelligence which gradually fixed his attention upon political topics, drew him to the House of Parliament; he became a quiet, silent, unsuspected frequenter of the lobby and gallery—he was among them taking notes, and HB came into ex-

istence. It would be superfluous now to dwell minutely upon the extraordinary continuous work which thus began its development, so singular in its dramatic vivacity, its exquisite delicacy yet force of humour, and the wonderful truthfulness of its living likenesses. Let their merits, however, receive the sterling stamp of poor Haydon's opinion, as thus expressed in his Memoir:—"1831. Oct. 29. Exchanged several of HB's admirable caricatures for my Napoleons. Whoever HB is, he is a man of great genius. He has an instinct for expression and power of drawing, without academical cant, I never saw before."

And now for one noble conclusive trait of this unmatched political satirist. He clung to an absolute *incognito*, and although attached to the highest and purest ameliorative conservative principles of policy, he never made his services to the men of that party a source of remuneration—never, either "under the rose" or overtly, did he seek a return for his continuous services; and when at length the curiosity of *quid nunc*, "comparing, compounding, and abstracting," gradually divested him of his veil, he quietly and resolutely abandoned his cherished functions, and fell back into the retirement of private life.

The seclusion to which Mr. Doyle had so long subjected himself ceasing to be expedient, he now mingled somewhat more largely in society, and he might have widened his circle to any extent he pleased. He was recognised by his tall, graceful figure, and by a noble cast of features. The prestige of his great reputation ever insured a welcome, which he was sure to justify. His intelligence commanded every prominent topic of the day, and his manner, whether grave or gay, was unfailingly prepossessing. An innate amiability of the most winning kind was united in him with an unaffected self-respect, on which no levity could trespass. There were few men to whose sound sense and assured taste an appeal could be more safely made. He was one whom to know, even but little, was insensibly to esteem; to know much, to love much. In a word, he was from the hands of nature a rare gentleman. He was in his 71st year at the time of his death.

Beneath a portrait of him might be affixed most appropriately the concluding lines of the Martial epigram—

"Ars, utinam mentem animam que effingere posset,
Pulchrior in teris, nulla tabella foret."

Mr. Doyle has not left his name unrepresented. His eldest son—both artist and man of letters—is well known as the author of "A Chronicle of England," illustrated by him with some eighty admirable chromotype plates.

His second son, Mr. Richard Doyle, is equally familiar to the public for his most graceful and piquant contributions to *Punch* in past times, for his "Pepys' Diary," the "Continental Tour of Messrs. Brown, Jones, and Robinson," and for those exquisite gems of poetic fancy, to the creation of which in water-colour drawings he is now devoted.

ANTOINE FRANÇOIS CLAUDET.

Mr. CLAUDET, whose death was briefly reported in our columns last month, was born at Lyons, in August, 1797. Many years since he came to England for the purpose of carrying out a project for the production of cylindrical glass shades. Messrs. Chance & Co., the eminent glass-manufacturers of Birmingham, took up the idea, and a house of business was opened in Holborn under the name of Claudet and

Houghton. The name of the firm still exists, though we know not whether Mr. Claudet retained any interest in it of late years. Messrs. Chance embarked largely in the scheme, procuring skilled workmen from France for making both shades and the sheet glass, which had previously been made from cylinders. To render less costly the method of cutting the bottoms of both shades and cylinders by hand, Mr. Claudet, who was in every way a man of science, invented an ingenious and simple machine, for which, in 1850, he was awarded a medal by the Society of Arts.

In 1841, shortly after the introduction of the Daguerreotype, Mr. Claudet commenced to practise the use of cameras in this country, and he communicated a paper to the French Academy of Sciences upon the discovery of a new process for accelerating the production of the image by the addition of bromide and chloride of iodine to the iodide of silver, thus permitting a portrait to be obtained in from five to fifteen seconds, a hundred times more rapidly than by any process previously in use. This discovery was, with the fixing of the image by the chloride of gold, the completion of Daguerre's invention. In 1848 he communicated a paper on a new instrument called the "Photographometer," the object of which was to measure the intensity of the photogenic rays and to compare the sensitiveness of certain compounds. This paper was read before the British Association, in 1849, at Birmingham. In the same year Mr. Claudet communicated a paper to the French Academy upon the use of the "Focimeter," a new instrument he had invented for the purpose of securing the perfect focus of photographic portraiture. At the Universal Exhibition of 1851 Mr. Claudet received the Council Medal from the President of the Jury for his numerous discoveries in photography.

In 1853 Mr. Claudet was elected member of the Royal Society for his various scientific labours and discoveries in connection with photography. His certificate of admission was signed by Sir John Herschel, Sir David Brewster, Professor Faraday, Professor T. Graham, Professor Wheatstone, Messrs. Babbage, Glaisher, &c. &c. In the same year he had the honour of taking the portrait of her Majesty the Queen and several members of the royal family, and was appointed Photographer in Ordinary to her Majesty. In 1855 he obtained a first-class medal at the French International Exhibition for his eminence in the profession and the superiority of his works. In 1858 Mr. Claudet communicated a paper to the Royal Society upon the "Stereomonscope," an instrument founded on the "inherent property of the ground glass of the camera to produce in relief the image of the camera obscura."

In 1862 Mr. Claudet was elected member of the jury at the London International Exhibition, and received the medal of the jury; and in 1865 he was elected member of the jury at the Dublin International Exhibition, and received the medal. Mr. Claudet obtained medals from all the photographic exhibitions where his works were exhibited: London, 1851; Paris, 1855; Amsterdam, 1855; Brussels, 1856; Scotland, 1861; Birmingham, 1861; London, 1863. That which he obtained from the Photographic Society of Scotland was presented to him by the late Sir David Brewster, who upon this occasion highly complimented the recipient.

To enumerate the various papers which Mr. Claudet read before the members of

our scientific institutions; or contributed to scientific publications, would be to publish a long list. In the early part of last year there appeared in our Journal two valuable illustrated papers from his pen on "Stereoscopic and Pseudoscopic Illusions." In all matters connected, either directly or indirectly, with the art of photography, his practical and theoretical knowledge made him an authority, and his labours in that department of artistic science contributed not a little to the advance made in it during the last few years. He was a man of courteous and refined manners, of a highly cultivated mind, associated with the taste and feeling of a true artist. The decoration of a Chevalier of the Legion of Honour was conferred upon him; and the late Emperor of Russia acknowledged his merits in a way honourable to both donor and recipient. Mr. Claudet has left a son in every way qualified to direct the atelier of his father.

JOHN ELLEY HINCHLIFF.

Recently, at the very advanced age of ninety-one, died Mr. J. E. Hinchliff, sculptor, at his residence, Hampstead Road. The works of this artist are chiefly of a mural, monumental character, and from their purity and simplicity of style, are well known in various parts of the country. In private life he had long enjoyed the sincere regard of a large number of friends, who found in the integrity of his nature many of the highest social qualities. Mr. Hinchliff was one of the last links connecting the present with a past generation of artists, and his personal recollections of by-gone celebrities dated far back in the last century. Apart from his various claims as an original artist, much that is interesting is attached to his name and memory. For upwards of twenty years preceding the death of Flaxman, he had been his confidential studio assistant, and thus was brought into closest intimacy with the great master of modern sculpture, of whom he never spoke but with the profoundest veneration. On Flaxman's decease, his trustworthy disciple assisted in the completion and erection of his unfinished works, among which were the statues of the Marquis of Hastings for Calcutta and of John Philip Kemble for Westminster Abbey.

J. H. LYNCH.

The death of Mr. Lynch is reported to have taken place in the month of January. By the members of his profession he was well known and esteemed as Honorary Treasurer of the "Artists' Annuity Fund;" by the public generally, as well as by artists, his works in lithography were held in good repute. These consisted chiefly of portraits, many of which were seen in the exhibitions of the Royal Academy. Among them may be pointed out several of our Royal Family, from paintings by Winterhalter; Cardinal Wiseman, of whose church he was, we have heard, a prominent member; the Princess Hohenlohe Langenburg, after Winterhalter; Colonel the Hon. Sir G. Townshend, after H. W. Pickersgill, R.A.; Colonel Day; Count de Diez, after a painting by F. de Madrazo; Sir Charles Bagot, after H. W. Pickersgill, R.A.; Admiral Gifford; General Sir De Lacy Evans; besides many others. Of a different class of subjects may be noted his lithograph of 'The Lucky Escape,' from the picture of the veteran Belgian painter, F. De Braekeleer: this print was exhibited at the Academy in 1856.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOHN PENDER, ESQ., MANCHESTER.

THE JUSTICE OF THE KING.

J. Faed, Painter.

C. H. Jeens, Engraver.

To those artists who take the trouble to search into the histories of times long passed away, we are often indebted for the revelation of incidents both curious and instructive as manifesting the character of the age. It is quite true that some of what the historian writes may be matter of tradition only, or, seen through the dim twilight of many past centuries, may be misapprehended, or may have a distorted view given to it; but the narrative, nevertheless, serves the artist's purpose, and he works out his object, leaving the arguers for unquestionable truth to whatever remedy they please to adopt by way of satisfying their own minds. So long as the painter adheres to the correct illustration of the story as he reads it, he may well leave its credibility to be tested by others. But the time has long gone by when history will be judged by an uncertain light; or, in other words, when posterity will be in doubt as to what has occurred in our own age, and during a few preceding centuries: the printing-press unlocks every secret the world cares to get at, and exposes it either for admiration or contempt, for example to be copied or rejected.

Every country has its own traditional or historic fact which has become a portion of its annals. It is only natural that a Scottish painter, as Mr. Faed is, should consult the history of his native land for a subject adapted to his pencil, and he has found one in the records of the reign of one of the early kings James. Two of the rude nobles of the period having had a dispute, one of them struck his opponent in the presence of the monarch; an offence punishable in those comparatively barbarous times by "mutilation by law," as it is legally expressed. The delinquent was therefore at once condemned to lose his hand on the spot, and by the arm of the man who had received the insult. The sentence was passed by the king, who offered his own sword as the weapon to execute it; but at the intercession of the queen, the ladies of her court, and the culprit's friends, his crime was pardoned.

The story is of that dramatic character which is well adapted for pictorial representation, and Mr. Faed has seized the most telling point of it. Seated at the table, in a fearless attitude, is the delinquent, with his right arm bared and stretched out to receive the punishment awarded; opposite to him stands the king, who has unsheathed his sword, and presents it to the "executioner;" the latter hesitates to take it, for his attention is arrested by the kneeling group of ladies interceding for the culprit; while a mitred prelate of the Church lays his hands on the monarch's shoulder and arm to support the appeal, in which he is joined by a venerable courtier on the opposite side of the table. The other *dramatis personæ* are guards and retainers of the court, among whom is a young harpist; all of them evidencing the deep interest they feel in the proceedings.

These materials are well put together, and the action throughout is maintained with spirit. Several of the heads are remarkable for powerful and appropriate expression; and the rich carvings of the apartment and its scanty furniture give pictorial value to the scene.

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—In the month of January a deputation, consisting of the president and several members of the Royal Hibernian Academy, waited upon Lord Mayo to represent to his lordship the present position of that institution, with a view of obtaining his assistance in urging the Imperial Government to take the case into consideration. In reply to the memorial addressed to him, Lord Mayo said that the entire question of the Arts of Ireland was at present occupying the attention of the Government. Mr. Ward Hunt, Secretary to the Treasury, had lately been in Dublin, and had inspected the various institutions in connection with Art, and had made some valuable suggestions. The subject was receiving the attentive consideration of the Government, and, pending their decision, he could not say any more. His own view was, that a too niggardly support was almost useless, and that it would be better that the Academy should have no grant than an insufficient one. The attendance at the Circle on this occasion was the result of a meeting of the Academy, held on the 17th of December, to protest against the action of the Science and Art Department, a matter to which allusion was made in our columns towards the close of last year. At this meeting, at which Mr. J. H. Foley, R.A., who is an honorary member of the Hibernian Academy, was present, and spoke in favour of "justice to Ireland" with respect to the matter of Art-aid, it was contended that the Academy in Dublin was not placed on an equal footing with similar institutions elsewhere. One of the speakers, referring to some statistics, stated that "out of a grant, in 1885, of £161,000 for the promotion of a knowledge of Science and Art, £26,000 went for this object to the provinces, including £15,000 direct payments for Ireland. £32,000 that year went for the maintenance of Kensington Museum; so that this plethoric museum is fed better than all the Irish institutions put together by more than double the amount! Dublin is accused of never leaving the secretary of the Science and Art alone. It is always crying for more. When upwards of £1,000 is given by the Government for one picture, surely one Royal Hibernian Academy may look for a like amount from a Government which will not tax the absent landlord, to whom alone the Arts legitimately look for encouragement."

BATH.—The Bath Graphic Society had a *conversazione* on January 21, when a collection of works of Art was exhibited more interesting than has for a long time been seen in the city. Among the paintings and drawings were examples of Etty, R.A., Sir E. Landseer, R.A., E. Nicol, A.R.A., W. Duffield, A. Hunt, G. H. Simms, S. Solomon, Miss Solomon, Smallfield, W. Müller, A. P. Newton, Leader, J. Hardy, W. Hunt, G. Wolfe, Rosenberg, E. Corbould, Syers, D. Cox, S. P. Jackson, G. Warren, &c.

BIRMINGHAM.—The last annual exhibition of the Birmingham Society of Artists, which closed in January, proved a success both in regard to the number of visitors and to the sales effected. The former amounted to upwards of 28,000, and the latter reached the sum of £3,135, including about £695 for purchases made by prizeholders in the Birmingham and Midland Counties Art-Union. The principal pictures sold were,—"Sheep on the Moors," by T. S. Cooper, R.A., and W. H. Vernon, £250; "View on the Ribble," H. Dawson, £250; "Enoch Arden's Farewell," G. E. Hicks, £150; "The Contested Election," J. Ritchie, £85; "Nature," J. J. Hill, £84; "Phoebe Dawson," A. Johnston, £84; "The Trent, near Wilford—Evening," F. H. Henshaw, £80; "The Strolling Player," E. C. Barnes, £80; "The Rosy Idol of her Solitude," G. E. Hicks, £80; "Near Bettwyl-Coed," J. Syer, 50 gs. The last two were bought by a prizeholder in the Art-Union, who won the highest prize offered, namely, £100, and who, we presume, paid the difference on the catalogue prices of the pictures.

DARLINGTON.—The annual business meeting and exhibition of works by the pupils of the



J. TAED. PINX.

C. H. JEENS. SCULPT.

THE JUSTICE OF THE KING.

FROM THE PICTURE IN THE COLLECTION OF JOHN PINDER ESQ. MANCHESTER

LONDON. TROTTER & CO.



Darlington School of Art took place in the early part of January. The exhibition included a number of drawings and other objects of Art lent by the authorities of the South Kensington Museum. The report stated that the institution had been fortunate in its financial results, and that the last examination of the students proved quite satisfactory: the number, however, had decreased from 185, in 1866, to 161, in 1867.

DORCHESTER.—The School of Art in this town is scarcely of one year's growth, yet it has sixty-four pupils, an increase of eleven over the number it opened with in April last, the only drawback to its real success being the comparative absence of the class of students for whom it was more especially instituted, namely, the artisans, who had not availed themselves of the advantages offered so numerously as it was hoped they would. Otherwise the prospects of the school were most satisfactory.

GLOUCESTER.—Mr. H. Cole, C.B., somewhat recently visited this city with the object of conferring with the Committee of the School of Art relatively to proposed changes in the system of Government aid to Science and Art Schools. He strongly urged the desirability of uniting in one building the School of Art, the Free Library, and the Museum, and explained what help would be given by the Department of Science and Art in the erection of such a building. He further stated that however long the demand for technical education, one of the greatest exigencies of the day, might be postponed, it would ultimately compel the foundation of such an institution, and it was not unlikely that an "education-rate" to provide for such objects would be long made compulsory.

KIDDERMINSTER.—The annual meeting for receiving the last year's report of the Kidderminster School of Design, and for distributing the prizes to the successful students, was held in the month of January. The report stated that the attendance of the pupils of the artisan class showed a considerable and most satisfactory increase over that of the previous year; yet the committee could not too strongly press upon the manufacturing community of the town the importance of furthering the efforts made to add to the number of artisan students, and to encourage the attendance of intelligent young persons for the purpose of efficient Art-teaching. At the national competition for prizes and rewards of merit, which annually takes place at South Kensington, a gold medal was gained by Edward Poole, carpet designer, and a bronze medal by George Lee, carpet designer. Numerous other prizes were obtained by various pupils.

LEEDS.—Her Majesty the Queen has been graciously pleased to communicate, through Sir John Cowell, to the executive committee of the forthcoming Fine-Arts Exhibition, her intention of contributing a considerable number of pictures from the Royal Collections, illustrative of the various schools, with other valuable works of Art from Windsor Castle.

NOTTINGHAM.—The successful competitors for prizes in the Nottingham School of Art were presented with their awards on the evening of the 27th of January, from the hand of Lord E. Clinton. The report of the head-master, Mr. J. S. Rawle, contains some valuable suggestions as to the management of these institutions generally, but we have no space to extract them. The number of students attending the classes last year was 389, being an increase of 113 over the preceding year. In the last National Competition the school gained one gold medal—by Mr. E. Doughty, for designs for lace—one silver medal—by Mr. H. Free-stone for designs for flat decoration—two bronze medals, and three Queen's prizes. Mr. E. Doughty was also the recipient of the Mayor's silver medal. The financial accounts of the school show a large deficiency, very little short of £2,000, of which about one-half is secured on mortgage. This debt is pressing most heavily on the committee, and will require very strenuous efforts on the part of the friends of the institution to discharge.

TORQUAY.—In this town the School of Art is connected with that for instruction in Science, and bears the name of the School of Science and Art. It has been in existence only two

years, and held its second annual meeting in the month of November last, when the prizes were presented by Lady Palk. In the Art-classes of the sessional year twenty pupils had passed, and seventeen were awarded prizes: some of the marks were selected for national competition. Sir Lawrence Palk addressed the students on Art and Art-education; and the proceedings of the evening terminated by their presenting Mr. A. B. Shepperd, the retiring president of the school, with a portfolio beautifully illuminated and transcribed, containing a number of drawings by the pupils, as a token of the zeal and energy he had displayed for their progress and welfare.

TROWBRIDGE.—The School of Art in this town, established in 1864, has, under the judicious care of Major Clark, gradually prospered, and is now on a firm basis, both educationally and financially; the debt of £50 owing at the commencement of last year having been liquidated. On the 16th of January the annual distribution of prizes took place, when Major Clark occupied the chair, and gave an encouraging account of the institution.

WORCESTER.—The fifteenth annual meeting of subscribers and friends of the School of Art in this city took place in January, when Mr. H. Cole, C.B., presided. We ascertain from the report that the progress of the pupils continued to give satisfaction to the examiners and the committee; that 172 works were sent up to London for national competition, when several prizes were awarded, Miss Dunn receiving a silver medal. The various classes conducted in, and by the agency of the school, have all been maintained in a healthy state of operation. The number of pupils under Art-instruction last year was 284. The treasurer reports a deficiency in the income of about £47. The chairman, in his address to the meeting, denounced the incorporation of Worcester for refusing any aid to the school, which, he said, was certainly not one of the best in the kingdom, nor one of the worst; "it was a medium one."

ART IN CONTINENTAL STATES.

PARIS.—The fine collection of ancient and modern pictures, formed somewhat recently by his Excellency Khalil Bey, was sold by auction on the 16th of January and two following days. The gallery contained about 110 works, and realised nearly £26,600; an amount from which may be gathered some idea of the richness of its contents. The principal ancient paintings were—'The Artist's Studio,' F. Boucher, from the Pourtales collection, £560; 'Portrait of a Young Girl,' Gérard Douw, £450; 'A Young Girl about to light a Lantern,' Gérard Douw, £208; 'Preparing the Supper,' Gérard Douw, £340; 'Head of a Child,' Greuze, £230; 'La Cinquantaine,' Ostade, £124; 'The Gallery of the Archduke Albert, Brussels,' D. Teniers the younger, £600; 'A Flemish Interior,' the picture known under the name of 'Le Petit Bonhomme à l'Echelle,' D. Teniers the younger, from Count de Morny's gallery, £384; 'Interior of a Courtyard,' D. Teniers the younger, from the Salamanca gallery, £180; 'The Despatch,' Terburg, £292; 'Le Voyage de Cythère,' Watteau, £184; 'The Declaration of Love,' Vander Wert, £800, bought by the Marquis of Hertford; 'Departing for the Chase,' Wouvermans, £244; 'La Chasse aux Canards,' Wouvermans, £802; 'The Stirrup,' Wouvermans, £188. The modern pictures seemed most in demand; they included works by some of the most distinguished French and Belgian painters: for example—'The Stag Hunt,' G. Courbet, £160; 'The Fox—Effect of Snow,' Courbet, £136; 'The Young Bathing,' Courbet, £140; 'The Ferryman of the Oise,' Daubigny, £140; 'The Massacre of the Archbishop of Liège,' E. Delacroix, from the Orleans gallery, £1,840; 'Tasso in Prison,' Delacroix, £660; 'A Scotch Legend,' Delacroix, £150; 'St. Sebastian succouring the Holy Women,' Delacroix, £400; 'The Watering-place, a souvenir of Maroc,' Delacroix, £600 (M. Say); 'Landscape—Sunset,' J. Dupré, £110; 'Louis XIV. and

Molière,' J. L. Gérôme, £600; 'The Clothes-merchant,' Gérôme, £864 (M. Say); 'The Turkish Bath,' Ingres, £800; 'The Sleeping Venus,' Ingres, after Titian, £200; 'The Message,' Baron Leys, from the Demidoff collection, £320; 'Amateurs of Painting,' Meissonier, £1,272 (M. Say); 'The Guitar-player,' Meissonier, £640 (M. Basilewski); 'L'Étape Solitaire,' Meissonier, £460; 'Landscape, with Animals,' Troyon, £260 (M. Bischoffsheim); 'Landscape, with Figures and Animals,' Troyon, £160; 'Water-carriers,' Troyon, £220; 'Shepherd and Sheep,' E. T'Schaggeny, £268; 'Helen,' a statue in marble by Clésinger, £680.

—According to a somewhat recent statement in the *Moniteur des Arts*, the Marquis Maison has sold his gallery of paintings to a foreigner (the name is not given) for the sum of £28,000. The collection comprises, among many other works, nine pictures by Decamps, including his fine 'Corps-de-Gard,' four by Greuze, four by Watteau, three paintings and twelve drawings by Prud'hon, and one painting by Leopold Robert.—A collection of modern French and Belgian pictures, purporting to be the property of a gentleman residing in St. Petersburg, was sold on the 23rd of January. It produced nearly £8,000, and contained several very excellent works; among them were—'The Torrent,' Achenbach, £240; 'The Shepherd and his Flock,' Mdle. Rosa Bonheur, £516; 'Goats,' Mdle. Rosa Bonheur, £160; 'Lake and Rocks,' Calame, £208; 'The Edge of the Forest,' Calame, £154; 'Landscape,' Jules Dupré, £154; 'The Prisoner's Family,' Gallait, £728; 'Head of an Old Man,' Gallait, £128; 'The Return of the Flock,' Gallait and Jones.—Mr. Jones is an Englishman long settled in Brussels, and works in the studio of Verboeckhoven.—£124; 'The Torrent,' Koekkoek, £148; 'The Brook,' Koekkoek, £186; 'The Skirts of the Forest,' Koekkoek, £208; 'Héloïse and Abélard,' De Keyser, £148; 'The Approach of the Enemy,' Lies, £233; 'Visit to the Armourer,' Baron Leys, £229; 'Fêtes in Honour of Rubens,' Baron Leys, £964; 'Cavalier,' Meissonier, £188; 'The Forest Sunset,' T. Rousseau, £110; 'Sale of the Spoils,' Ten-Kate, £120; 'Return from the Fair,' Troyon, £194; 'Landscape, with Cattle,' Troyon, £400; 'Ewe and Lamb,' Verboeckhoven, £194; 'Interiors of Stables,' companion picture, Verboeckhoven, £280; 'The Toilet,' F. Willems, £165; 'View of Venice,' Ziem, £192.—The Imperial Commission has awarded a sum equal to £4,000, by way of *honorarium*, to M. Le Play, the Chief Commissioner of the recent International Exhibition; half that amount each to M. Tagnard, the treasurer, and M. Alphand, the engineer; £1,000 each to MM. Focillon and Donnat, assistant commissioners; and £48 each to MM. Gassies and Dax, who managed the two aquariums gratis. M. Le Play has since been raised by the Emperor to the senate. The prizes in the agricultural and horticultural sections have been presented to the exhibitors by the Emperor at the Tuileries.—The King of Prussia has presented to the civic authorities of Paris a bust of himself, executed in marble by M. Cauet; and the King, Louis I., of Bavaria, has also sent to the same civic body a bust of Maximilian II., in honour of whom a banquet was given by the city of Paris in 1857. These two works of Art will be placed in one of the principal saloons of the Hôtel de Ville, where is being formed a gallery of sovereigns who have been entertained by the corporation.

BERLIN.—It is announced that an Exhibition of Pictures, &c., will be opened in this city during the autumn of the present year. The Berlin Royal Academy of Arts will notify at an early date the period for receiving works.

CARLSRUHE.—The Grand Ducal Gallery of pictures in this city has been enriched, it is reported, by Lessing's great painting of 'The Religious Dispute held at Worms, in 1525, between Luther and Dr. Eck,' official advocate of the Pope in Germany. The price paid for the acquisition was about £2,333.

NEUCHÂTEL.—Mdle. Adèle Robert, sister of Leopold Robert, has bequeathed to the museum of Neuchâtel, Switzerland, a picture by her brother Aurelius, representing the studio of Leopold in Rome.

PICTURESQUE COTTAGE, GARDEN, AND VILLA ARCHITECTURE.

BY C. J. RICHARDSON, ARCHITECT.



FEW subjects have received more attention than the English cottage: the best means of constructing it so as to ensure the largest amount of health and cleanliness to the labouring poor, the proper kind of door, window, stove, walls and roofing, have all had earnest attention paid to them. The materials used for building these cottages must, of course, generally be such as the neighbourhood in which they are placed provides. The lowest class, mud cottages, are found in many districts. A construction of brick for the walls, raised one foot or more above the ground, receives the layers of mud, or soft loamy chalk, each layer being put on when the under one is dry; the brickwork protects the walls slightly from damp; the walls are coated externally with stone lime, coloured and drawn. This is the worst constructed cottage of all; damp gets in the walls, the frost comes and ruins them. Then we have cottages with clay walls;—the clay is placed within a movable hollow trough of two sides only, the size of the wall; it is beaten down, and the trough is then lifted up and replaced. This is a very old method with us. It was lately used by the Emperor Napoleon for the construction of some labourers' cottages in the gardens of the French Exhibition. A material better than either of these is concrete blocks; cottages constructed of them are very warm, and the walls are of great strength, when not overweighted. The most picturesque, as well as the strongest of all our cottages, are the old Post and pan houses,—a framework of timber laid on strong sleepers, resting on a brick or stone foundation: the framework either weather-boarded—but that is only done in poor examples—or bricknogged, a coat of lime and hair put on the outside of the brick; this is washed with lime-white, and either stamped with an ornamental pattern or covered with powdered glass, the wood-work always painted black or tarred. Some large mansions of this style still remain; in John Thorpe's Book of Designs, preserved in the Soane Museum, are plans even of palaces constructed in that style.*

As a dwelling for the labouring poor, the most useful of all is the cottage introduced by Prince Albert, which has taken such permanent hold with us that it is being constructed in immense "blocks"† in every part of the country. A more useful type, or one more deserving of being adopted universally, cannot be imagined.

It is not our intention to illustrate the labourer's cottage in these pages, for truth to say, they are not very picturesque, and are generally, if not always, constructed with a stern eye as to expense. But there is an ornamental cottage above that intended for the labouring poor—that for confidential servants, gardeners, gamekeepers, stewards, and even for gentlemanly occupation; there are lodges for parks, and the picturesque structures used to ornament gardens; and it is these, as well as small ornamental villas, which our papers are intended to illustrate. Most of the examples that will be given have been executed, or are in progress of construction, under the direction of the writer.

* A copy of this book is in the fine library at the Brompton Museum.

† It may be necessary to explain the meaning of the term "blocks." The cottage becomes a floor, two are placed side by side, and repeated, story over story, with one staircase for the whole. It is only in towns where such construction takes place. The lower rooms are generally shops; and sometimes work-rooms for the men and washhouses for the women are added to each block. There are a large number of such structures in London and the chief towns of England.

THE LODGE, QUEEN'S GATE, HYDE PARK.

The highest class cottage is probably the lodge, and the first here given had the honour of being constructed under the approval of his Royal Highness the Prince Albert, at Queen's Gate. This new part of the metropolis, which promises to become one of its most attractive centres, owes its formation, as is well known, to the Prince. The first design submitted for the entrance into the park from Prince Albert's Road was on a grand scale; it had an archway

in the centre, with lodges, and gate entrances on each side. The centre archway was surmounted by bronze equestrian statues of the Queen and Prince Albert, with scroll ornaments containing the shields of the sovereigns of Great Britain. It is here given as a good entrance to a park.

As the cost of the whole had to be borne by the builders, the lessees of the Harrington and Alexander estates, one of more moderate expense and modest character was selected. The whole was finished under the direction of Sir Benjamin Hall, in 1857 and 1858. The lodge was built by Mr. Aldin, at an expense of about



ARCHWAY AS INTENDED, HYDE PARK.

£900; it contains two rooms on the ground-floor and two in the basement—the front rooms being each 17 feet by 12, the back rooms 13 feet by 11. There is a back yard, cellars, and numerous conveniences. The small portico has the side columns only rusticated, so that there are no square edges or projecting parts to obstruct the passing of persons into the lodge. The iron gates and railings were made by Mr. Turner, of East Street, Marylebone; they are capital specimens of casting, and are very ornamental in character: the cost, upwards of £2,000, was borne by Mr. W. Jackson. It was the intention of Sir Benjamin Hall to have had the iron

work coloured and partly gilt, and to surmount the great pedestal with statues. Mr. Theed prepared the models of two seated figures, representing Morning and Evening; they were seen and approved by his Royal Highness, but they still remain to be provided. This entrance to Hyde Park is therefore, as a whole, unfinished.

It is much to be regretted that our public works are thus often commenced and left unfinished. The Nelson monument in Trafalgar Square was in too prominent a position to escape the notice of the public, and it has been finished in a way that makes it one of the first and



THE LODGE, QUEEN'S GATE.

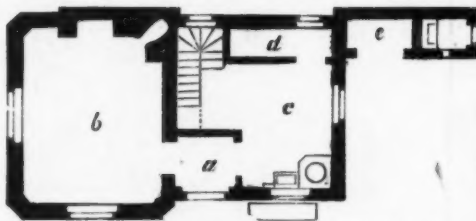
most meritorious works of Art in the metropolis. But there is another erection intended for the same purpose, the honour of our naval hero, of a more graceful character, and which, as a work of Art, would, if it had been completed, have been second to none; and this erection the public have quite lost sight of. It is the Marble Arch at the Oxford Street end of Hyde Park. This arch, erected at a great expense, was intended by our gracious sovereign George IV. as a monument to Nelson, by the hand of our great sculptor Flaxman; and certainly if it had been completed according to his intention, it would

have been the most beautiful of all such monuments, not only in England, but in Europe: the proudest archway in Paris could not have vied with it. The intention was to cover the arch with colossal statues and bas-relief, all illustrative and in honour of Nelson. What is to be regretted and looked at with sorrow is, that all these statues and bas-relief by Flaxman and his pupils, after being finished and ready to put up, were placed aside and forgotten: they were ultimately used in other buildings to save the expense of stone statuary. On the top of the archway it was intended to have

placed a seated figure of Britannia, with spear and shield, the latter having on it a prominent head of Nelson; it was supported by winged Victories, and various allegorical figures of colossal size standing round it. Noble bas-relief representing, if memory is correct, the battles of Trafalgar and the Nile, entirely surrounded the base upon which these principal figures were grouped. The sovereign George IV. did not live to see the completion of his intended graceful arch, and the architect, Nash, having incurred the displeasure of the Duke of Wellington's ministry, was suspended, or, in fact, removed, and all notion of completing the arch abandoned. The statues, after remaining some time in obscurity, were at last given, as has been before stated, to various public buildings to save expense for adornment.

The figure of Britannia at present surmounts the St. Martin's Lane end of the National Gallery, or Royal Academy, over the keeper's entrance. It was turned into a Minerva by the simple process of chipping off the head of Nelson from her shield. At the back of the statue rises a large chimney-cap, shown at our initial letter. The architect, W. Wilkins, out of honour to Flaxman's statue, made this very classical in design, and as it is certainly the handsomest chimney-cap in London, it is here given; but its elegance has been sadly marred by the smoke and soot of more than thirty years. The marble-winged Victories and three of the colossal

the front, where the public probably look at



THE GARDENER'S COTTAGE, EAST SUTTON PLACE, KENT.

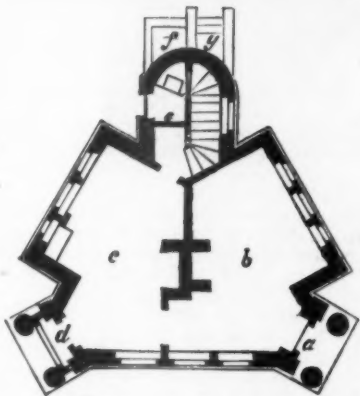
them as so many plaster casts. The bas-relief were placed on the front of Buckingham Palace, immediately above the windows; they reach the whole length of the façade now—that of the inner court. They are no longer visible to the public, as Blomfield's front, erected in 1831, hides them. The building is faced with stucco, and the effect of the marbles when first put up—white on a dirty yellow ground—was extremely bad. The remaining statues must have been placed in other buildings. The only remaining portion that need be noticed is that which has left the gates incomplete—it is the circular scroll-work, said to have been solid brass, intended to fill up the arch over the gate; this, after lying in the Government stores till it became quite black, was sold as old iron, and the lucky Jew purchaser, on taking it to his home, was agreeably surprised at the value of his prize. The arch remains an elegant arch still, but it is a marble arch, and no more.

East Sutton Park is the seat of Sir Edmund Filmer, Bart. It is situated about six miles from Maidstone. The gardener's cottage is at some distance from the house, in the Ulcomb Road. It is constructed of brick, with compartments. The plan shows the arrangement of the interior: *a* is the porch; *b* the living room, 16 feet by 12 feet; *c* the scullery, 11 feet by 10 feet; *d* the pantry; the staircase leads to two upper rooms the size of the lower.

The Inner Lodge at East Sutton Park is so placed as to command a view of three roads. It is opposite the Park gates, the hilly nature of the ground not allowing it to be placed within the grounds. It is built on a triangular piece of ground, and its architectural detail is the same as that of the old mansion in the Park itself. Like the gardener's cottage, this building was constructed with materials the estate provided, and by the estate workmen. The interior arrangement of the rooms is excellent, they being warm and comfortable: *a* in the plan shows the porch, formed by two columns constructed of trunks of trees; *b* is the living room; *c* the scullery; *d* the pantry; *e* the closet; *f* the

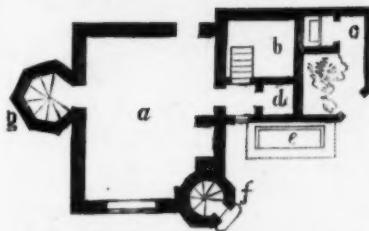
stone cover of cesspool; *g* steps down to coal-cellar under the staircase—the latter leads to the two upper rooms, the two doors of which open from the same landing.

The Garden Cottage at the Bourne, Holyport, near Bray, in Berkshire, at present forms a portion of a small picturesque house, erected by the late Sir Robert Sydney; this being too small for the present Lady proprietor, a new one on a grander scale is being built on a site behind it; on its completion the old mansion will be pulled down. It is proposed to preserve a remnant of it, as shown: *a* in the plan shows the old kitchen of the house, 18 feet by 14 feet. This will be the garden-room, a place that can be used for several purposes—for retirement in the height of summer, a place to receive the village school-children on any occasional treat, or for a waiting-room. It has a staircase, a seven-sided tower, which led to the female servants' sleeping apartments; this it is proposed to turn into a dovecot; *b* is the old wine-cellar, to be made into an ice-house; *d* a cupboard, for locking up and storing movable articles; *f* is the prospect tower, intended by Sir Robert to give a castellated appearance to the old mansion; it is too small to ascend, without great difficulty, and at the top very little prospect is to be seen, the tower being nearly surrounded by fine trees; *e* is a garden-seat under a canopy, which at present is over the entrance of the old house; *c* is a closet



THE INNER LODGE, EAST SUTTON PLACE.

figures are placed in niches under the porticoes of



GARDEN COTTAGE AT THE BOURNE, HOLYPORT.

within a small enclosed garden. Various portions of the old building will be used in the construction.

Many memorials exist here of the Sydney family, which have been carefully sought after and secured by the late Sir Robert. The shield of arms and monograms of the Sydneys are placed in various conspicuous parts of the building; on the bridge at the entrance of the estate is an ancient corbel, taken from the bridge of Athlone in Ireland, built by Sir H. Sydney, then Lord-Lieutenant, in 1567, pulled down in 1834; his initials, with the date, above the shield of arms, a spear head—the reverse of the broad arrow—enclosed within the garter, with the motto, "*Honi soit qui mal ye pense*."

CHRISTIAN LYRICS.*

THE last few years have added so much which is excellent to the mass of sacred poetry existing previously, that it is no very difficult task for



one acquainted with the subject to make such a collection as would be acceptable to people of all Christian denominations. Whoever has



compiled this volume of "Christian Lyrics" has, on the whole, executed his task with

* CHRISTIAN LYRICS. Chiefly selected from Modern Authors. With upwards of One Hundred Engravings. London: Published by Sampson Low, Son, and Marston.

judgment as well as with a truly devotional spirit. Looking over the contents, we find fewer

of those well-known, yet not worn-out, lines one is often accustomed to see in books of this



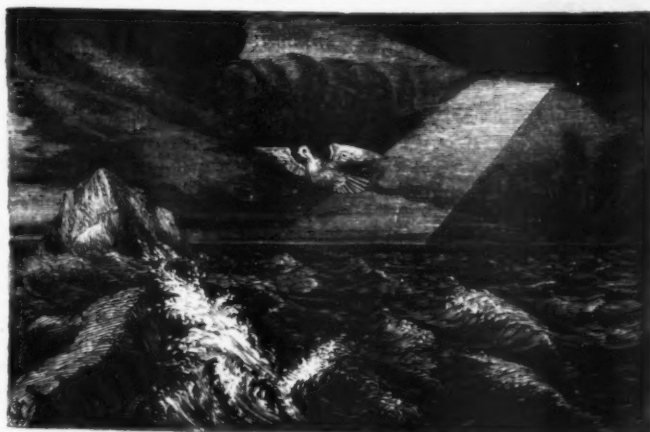
character. mingled with the names of older writers we have those of the present time. The

object of the compiler was, as he states, "to string together such Christian Lyrics as seem



to be specially adapted to be the expression of home thoughts, and the companions of every-

day life." The book is illustrated by a large number of beautiful vignette engravings by



W. J. Allen, R. Barnes, A. W. Bayes, W. Brough, S. J. Crispin, T. Kennedy, W. Lawson, R. P. Leitch, R. Moore, C. Murray, T. D. Scott, and E. M. Wimperis, all excellently engraved by



J. D. Cooper. Of these we are enabled to give a few examples. The pretty floral initials are by T. Kennedy. A more worthy gift-book of its kind could not be presented to a friend.

PARIS INTERNATIONAL EXHIBITION.

No. X.—NATIONAL SCHOOLS OF PAINTING.

FRENCH PICTURES (continued).

SUBJECTS MISCELLANEOUS AND PICTURES OF GENRE.

THE term *genre* having been taken from the French, and naturalised in the Art literature of all countries, we may reasonably expect that the style so designated will be supreme in the land of its birth. *Genre* painting is understood, on the one hand, to exclude history and religion, and on the other, specially to include incidents in daily life, and traits of character and manners. Now, within this sphere, it is notorious that the French shine *par excellence*. The French live in and for society, *pieces de société* in Parisian theatres possess proverbial brilliancy, French manners have become the standards of polished breeding, and etiquette in Paris is reduced to a study as serious as the concocting of perfumes or the arranging of bouquets. In such a state of affairs, *genre* painting comes as second nature; pictures *de société*, of the boudoir, of gallantry, of costume, are touched off with a playful facility, with an elegance, ease, taste, and brilliancy, which painters of other countries vainly emulate. The style now known under the generic name of *genre* took its origin, historically speaking, in Holland; but between Gerard Dow, Ostade, Jan Steen, and Brouer, in the Pays Bas, and Meissonier, Frère, Toulmouche, Plassan, and Duverger, in Paris, there is wide divergence both in subject and treatment. The existing French school, however, may find not a few points of contact with the more refined class of Dutch painters, represented by Terburg and Mieris. On the whole, perhaps, the modern French have the advantage; they may seldom care to throw the last gloss upon white satin, yet have they often in touch, and almost always in incident and character, greater point, sparkle and brilliancy. It is curious to observe how foreign artists, seeking excellence in this specific department, flock to Paris from Spain, Italy, Germany, even from Holland and Belgium. It is one of the uses of International Exhibitions to reveal these secrets in the history of the contemporary Arts. Referring to the catalogue, we find that the most brilliant of Belgian painters, Willems, Alfred Stevens, and Baugnet; that Heilbuth, born at Hamburg; that almost the only painters of *genre* in Spain, Ruiperez, Leon of Escosura, and Ferrant, all make Paris a place of abode or sojourn. Thus it can no longer be reckoned strange that French modes of treating *genre* have become cosmopolitan. In our English school, the artists who have shown closest affinities to these French methods are Frith, Marcus Stone, Hicks, Hayllar, the late C. R. Leslie, and we may add, in some measure, his son, G. D. Leslie.

Meissonier has culminated: he is Member of the Institut, Officer in the Legion of Honour, and a recipient of a grand prize. Never did fourteen works within such diminutive limits concentrate so much merit, or represent so large a money value. It were almost superfluous to criticise a style the praise of which is on every tongue. Meissonier knows no change, neither advance nor decadence; he paints now as he did twelve or twenty years ago, soldiers, guards, cavaliers, students, gamblers, emperors, their accoutrements,

costumes, and properties, with all possible *finesse*, finish, dexterity, and perfection. What, perhaps, may most be applauded is the precise response between the touch and the thought: the brush is a sure instrument to expression; there is no mystery, no holding back of a single circumstance, no lapse of perspicuity; the ideas flow liquid from the end of the pencil, the translucent vehicle sparkles and scintillates on the canvas. Thus the picture, as it were, crystallises, focuses into unity, shines as a gem. M. Vetter is one of the artists who emulate M. Meissonier at a distance; in the picture of 'Molière and Louis XIV.' he would seem to aspire also to the style of M. Gérôme. He receives for his pains a third prize. Fichel is a cross between Meissonier and Plassan; his works lack independence and individuality. Edouard Frère, owing in good measure to the extravagant encomium passed on his works some years ago by Mr. Ruskin, is almost better appreciated in London than in Paris. It is a curious fact, which illustrates how greatly an artist depends on fortune, favour, or prejudice, that while Meissonier has been crowned by a grand prize, poor Frère is passed over without even a third-class medal. Certainly his merits are just of that order which a Frenchman is least likely to appreciate; and it must be confessed, moreover, that the eight works he contributed to the International Galleries were not the best calculated to enhance his fame. It remains yet to be seen to what extent the talents of Frère admit of development or varied manifestation. Paul Soyer occasionally shows himself a disciple of Frère. Guillemin, though one of the 'Legion' which will evidently in the end cease to be of Honour, exhibits indifferently well. Marchal is strangely unequal; occasionally he confesses to Flemish influence—an anomaly in Paris. Mouchot, a fellow-pupil of Marchal in the *atelier* of Drolling, also gives signs of possible escape from oblivion. Brillouin, likewise a pupil of Drolling, exhibits 'Un Sermon en Province,' a work diminutive and Dutch, which does considerable credit to an artist comparatively unknown. The French school evidently contains some materials of promise for the future. Chaplin seems irretrievably lost in pretty frivolities and trifles of the toilet; that he should persist in painting small thoughts on a large scale adds aggravation to his offending. The thoroughly *genre* subjects to which Arnaud Leleux addicts himself have been widely diffused by engravings and lithographs in the pages of our contemporary, 'L'Artiste,' and elsewhere. Among the very best of these salient and broad portraits of life is 'The Lesson in Drawing.' *Genre* is here redeemed by a certain approach to intellectual intent. That Leleux was ever a pupil of Ingres will be recorded among the incongruities and *non sequiturs* in Art history which set calculation and philosophy at defiance. Incontinence is to genius in France not the exception, but the law.

Painters such as Toulmouche, Plassan, Duverger, and Hillemacher stand in need of commendation neither in Paris nor London. An old subject, 'Molière consulting his Servant,' has been painted by Hillemacher with considerable point and humour. That the artist obtains no prize may be justified on the plea that he repeats a thrice-told tale, after a manner which proves him a good imitator. That Duverger remains without recognition may admit of like explanation; his style has something in common with that of Frère; his best work was exhibited by Mr. Wallis in the

French Gallery a year ago. Neither could Plassan, strange to say, make any impression on the International jury by his four little gems, exquisite in colour, and translucent in fusion of pigments. Toulmouche, equally to our surprise, has been denied reward; he must try to content himself with the high prices the public eagerly pay for his inimitable pictures. 'La Confidence,' 'Le Fruit Défendu,' and 'Un Mariage de Raison,' are little short of perfect after their kind, whether for the delineation of character, artistic management, or skilful manipulation. It is evident that the French are, after all, rather chary in the bestowal of highest honours on the painters of *genre*. It is true that they afford a grand prize for Meissonier; but in all professions men in the second rank have to bide their time and wait their turn. It has sometimes been said that the future world is reserved as a recompense for those whose merits meet insufficient reward in the present life. Thus a paradise may possibly await even painters of *genre*!

STYLES NATURALISTIC.

The school of *genre*, treated under the preceding division, has lying on its boundary the cognate school of realism or naturalism. Indeed, the two schools, though not identical, have much in common. *Genre*, in the extended sense of the phrase, may be said to comprise most forms of naturalism. The term, however, is so ill defined, that we gladly restrict its use to the uttermost, and avail ourselves of the distinctive appellations of "naturalistic" and "realistic." And these epithets will be discovered to be specially apposite to the present phases of the French school. Within the last fifteen years naturalism has been on the decided increase. Paris had grown blasé of schools classic and romantic, people had actually become wearied and oppressed by the weight and stress of high Art, and thus the usual reaction known to all students of history set in, and painters forthwith threw themselves rapturously into the open arms of nature. The contact, as when Hercules touched mother earth, brought access of vigour. The danger now to be dreaded was, that what had been good or great in the styles which had gone before would be forgotten and forsaken. The classicism of David, the high school of Ingres, the romanticism of Gericault and Delacroix, the academic styles of Delaroche and Scheffer, were stigmatised as stilted, spasmodic, artificial, conventional, formal, and cold. Preference was shown for masters actually savage and naturalistic, like Spagnoletto and Caravaggio. And thus has grown up in the midst of modern French Art the reactionary school of naturalists and realists. England we all know has witnessed a like movement. The schools of England and of France, in fact, have been, and still are, undergoing synchronous changes.

M. Ribot is, perhaps, the most ultra manifestation of naturalism the world now contains. He could indeed be scarcely so egregiously naturalistic if he looked at nature more and at the pictures of Ribera and Caravaggio less. His rough-and-ready work, 'Les Retameurs,' has been seen in our Royal Academy: the canvas seems to have hung in the smoke and soot of a blacksmith's shop for fifty years; it is worthy of the school of the 'Tenebrosi.' Ribot inherits the violence of Valentin; he is just the man for a martyrdom or a massacre. His handling is knock down, his touch vehement; his pencil pronounces form firmly, his brush models colour, as a

sculptor's tool clay. Ribot's style is defiant, and his talents are greater than his rewards. He is one of the very few French artists who wear no medal of any sort. M. Bonnat has been classed by critics with M. Ribot, but his style is less extreme, and this his moderated power finds acknowledgment in a second prize. Like Ribot, he has made acquaintance with the British public. 'Neapolitan Peasants before the Farnese Palace in Rome' justly obtained admiration when in Mr. Wallis's Exhibition. 'St. Vincent de Paul taking the place of the Galley Slave' is, however, committed to the repulsive power which has always been deemed obnoxious in the "naturalist" of Naples. Nature herself cries out in protest against such violence upon her modest ways.

François Biard, a veteran, termed the "Molière of Painting," a kind of French Hogarth for character and comicality, still persistently exhibits large, ungainly compositions, outrageous in taste, but ever startling by their strange originality. Biard, in his youth, led a life of adventure. Enterprise carried him into remote regions, and the scenes he has painted over a period of more than forty years are as rough diaries of the marvels he encountered and the exploits he achieved in the course of his travels. Of over-subtlety or refinement in Art-treatment Biard surely has never been guilty. The two works he now exhibits are after his habitual manner. 'On Board a Steam Frigate during a Combat' is commended by its coarse power and common naturalism. 'The Stowage of Slaves on board a Slave Ship on the Coast of Africa,' a congenial theme to which the artist fondly recurs, is a work unrelenting in accumulative horrors, and repellent by its unmitigated truth. Biard's pictures are usually hung far from vision, in mercy to the nerves and feelings of the spectator. His colours are prone to dirt and opacity, and his treatment and execution are the reverse of decorative. It is exactly thirty years ago that Biard, fresh from his travels, received recognition in the Legion of Honour. He seems here to have stuck in his career; his rewards since have been few. From time to time his pictures find their way to London and arrest a wondering eye in the French Gallery. 'The Slave Market,' a work which cannot be forgotten, was, at the instance of good Samuel Gurney, engraved many years ago in the interests of the Anti-Slavery Society.

Naturalism in mitigated form is, in the French as in our English school, making its healthful strength felt over an ever-widening sphere. It is the style of the future, the manner to which rising men commit themselves. Brion and Baron—the one the recipient of a second, the other of a third class medal, and already Chevaliers in the universal "Legion"—have for some years pledged themselves to realism. The Museum of the Luxembourg spared for the Great Exposition Brion's 'Alsac Pilgrims,' a picture remarkable for brilliancy and power of naturalism. A first-rate composition by the same artist, belonging to the Emperor, 'The Siege of a City by the Romans under Julius Cæsar,' shows merit in common with the works of Bellangé and Horace Vernet. The action has spirit, the figures are well placed, the touch is firm. For ten or fifteen years we have expected that Brion would some day make for himself a position. It, however, not unfrequently happens that realistic painters stop short in their progress; and it is avowedly difficult to impart to naturalism a dignity which merits immortality. A

realistic painter, indeed, is sometimes little more than a costumier; underneath the clothes lie no humanity. 'The Fête of St. Luke, Venice,' by Baron, may be commended for costume, colour, texture, brilliancy. M. Clément, who twelve years ago was holder of "le Prix de Rome," has a nicely modelled figure in a pretty picture, 'Enfant dessinant la Silhouette de son âne.' Theophile Gide, once a pupil of Delaroche and Cogniet, follows the multitude and forsakes high Art for *genre*. He has his reward. There is capital character in 'The Rehearsal of a Musical Mass.' A common error in realistic painters generally is that the essential difference between nature and Art is ill understood. This fault, however, affects less frequently French than English schools.

The painters whose works we have still reserved for notice—Breton, Millet, Hebert, and Henriette Browne—stand almost beyond the reach of censure as of praise. When first we beheld Breton's pictures, for example, such comparatively early works as 'The Blessing of the Harvest' and 'The Planting of the Crucifix,' no doubt could exist as to the position he was destined to occupy. It has been truly said that Breton is a composer of idylls, that the rusticity of peasant life becomes at his touch poetic. Even ugliness he manages to endow with beauty, to an awkward gait he communicates grace, the brow of stupidity dawns with intellect, and forms near to repulsive beget sympathy. His Art is redeemed from littleness and rescued from vulgarity by large comprehension of his subject, and by the infusion of thoughts and feelings akin to dignity and grandeur. His pictures make us believe that humanity, when least adorned, is of most worth, that honest toil is honourable and blessed, that the pastoral life—man's first estate—is rich in nature's bounties. The nearest approach we have to Breton is in Hook; each has painted the peasant of Brittany. The technical qualities of Breton's pictures are well known. They have little trick and no mystery; the painting is solid, and goes direct to its end. The touch is broad rather than sharp or brilliant, the colour sombre, inclined to a strain of monotone, the chiaroscuro merging into shade rather than breaking into sunlight. The whole is marked by the unity which belongs to strong individuality: these pictures pronounce the man. Breton obtained a first-class medal.

Jean François Millet, once a disciple in the studio of Delaroche, swells the ranks of secessionists from high Art. Yet assuredly is this rustic painter high and grand in his own way. Millet has been even designated the Michael Angelo of peasants. It were more accurate, however, to say that in style and range of subject he approaches to Breton. His themes are invariably rural, his characters bucolic, his treatment and execution are simple and broad, his colours tertiary inclining to brown, and his general tones sombre. Millet, too, like Breton and our own Hook, gives prominence to landscape. These painters indeed become singularly impressive by the perfect accord maintained between figures and background; nature is made responsive to life, the evening sky keeps watch over humanity. This correspondence is carried out even to the texture of the figures and foregrounds; the coat on the peasant's back is brought into keeping with the herbage of the meadow and the lichen on the rock. These tillers of the soil bear physiognomies which are as aspects of nature; their physique is fortified by the

air they breathe and the cool stream which quenches their thirst. The works of Breton, Millet, and Hook are alike remarkable for fidelity to character and earnestness in motive. They are ideal in their realism, literal without triviality, pictorial without artifice, poetic and romantic without sacrifice of simplicity and plainness. Millet approaches a peasant as he would a king—with reverence. The Great Exhibition has established the position of this painter for all time; his nine pictures there displayed can never be forgotten. Millet has been placed by the International Jury on equal rank with Breton. Each artist is alike the recipient of a first-class medal.

Naturalism in the works of Antoine Auguste Herbert becomes softened by feeling and refined by taste. This artist, even from the time when he painted that touching picture in the Luxembourg, 'La Malaria,' has been accustomed to throw the mood and complexion of his mind over nature, animate and inanimate. And this the idiosyncrasy of his thought and style has grown upon him, so that his later works merge into manners romantic, and even seek decorative allurements. We trust that these proclivities may not indicate, as too often, a decline of power. Herbert, however, has never descended into prettiness, a weakness of which French artists are seldom guilty. Parisian critics, indeed, would soon whip out of a man the childishness which in England we regard tenderly.

That Madame Henriette Browne has obtained not even a third-class medal, says little for the fairness of the awards in general. Her sex may have been to her prejudice; there is even more jealousy of a female artist in Paris than in London. Rosa Bonheur even has obtained recognition with difficulty. Madame Browne, a lady of fortune and position, may possibly have injured her professional standing by the amateurish and dilettante aspect her works have sometimes borne; occasionally complaint has been made of the incertitude of her handling, and the vague generalisation of her drawing and modelling. Indeed, the want of strict academic training must always prescribe limits to the lady's sphere. 'Les Sœurs de Charité' continues the artist's *chef d'œuvre*. She will probably never paint a greater: and this singularly true, touching, and womanly work must always rank among the famous pictures of the century, and secure for its authoress a place in the annals of Art. In technical skill it must be admitted Madame Browne has of late made considerable advance. 'The Portrait of M. le Baron de S—' has a force and individuality we have not been accustomed to expect from the lady's easel. There is also a portrait of a lady, painted with much simplicity and tenderness. Indeed tenderness, sympathy for suffering, and delicate intuition of the mind's subtle workings, as seen in that exquisite picture, 'La Consolation,' are the rare qualities by which this painter's works obtain a strong hold on the human heart. And herein Madame Browne has somewhat in common with Edouard Frère, the tenderest of artists. We have placed this lady among naturalistic painters, and no apology can be needed for so doing, seeing that she paints not the smallest accessories, without placing nature before her eyes. As a true artist, however, Madame Browne informs every model with her own consciousness, and so her pictures become part of herself, the sharers of her best thoughts and aspirations.

THE SOCIETY OF ARTS' PRIZES
TO ART-WORKMEN.

THE last Exhibition, held at the rooms of the Society of Arts, of the specimens sent in competition for the prizes offered by the Society to "Art-Workmen," differed in no respect from its predecessors either in the character of the works exhibited, or in the plan, conditions, and probable influence of the exhibition itself.

Such an exhibition, following so closely upon the grand display at Paris, has been singularly unfortunate; since, however unjust any such comparison might be, it would scarcely be possible to visit the rooms in the Adelphi, and to examine the specimens there exhibited by Art-workmen in competition for prizes, without comparing them with objects of the same classes that were so recently exhibited, also in competition, in the *Champ de Mars*. And yet, perhaps, it may be well for the cause which the Society of Arts desires to advocate, that even so severe a comparison as this should be the ordeal to which its exhibition would be subjected; because thus, the necessity that the Society of Arts should promptly adopt a far more decided and more effective course of action is demonstrated beyond all question. Unless its annual prizes to Art-Workmen—"Artist-Workmen," we prefer to entitle them—prove to be really powerful stimulants to competitors of high ability, and consequently are effectual in developing real talent, and in leading practical men onward from a high degree of excellence to some still higher degree, a great national institution like the Society of Arts in offering prizes, in inviting competition, and in holding an exhibition, does positive and very serious injury to applied Art. Very small results from such an institution are much worse than no results at all. It cannot accomplish any trifling successes—its successes must be great, decided and progressive, or they subside into failures. It is to be hoped that this year's exhibition, held under its own roof, and produced in reply to its invitation to compete for its prizes, will convince the Council of the Society of Arts that the time is come in which plans should be formed and matured and carried into effect for converting this yearly prize-giving into a thoroughly efficient agent for promoting the study of applied Art in England, and for the consequent improvement and advantage of English Artist-workmen. The country is now in the act of awakening to a just appreciation of the importance of technical education; and, surely, the Society of Arts will not fail to take a leading part in directing this great educational movement towards its proper ends.

The Prizes offered by the society ought to be formed into two groups, or, at any rate, they ought to be offered to, and to be competed for by, two distinct classes of competitors. First, and perhaps most important of all, these prizes should be specially placed before apprentices, before the younger students of Art work; and they should be induced and encouraged by the worth of the prizes and by the honour attached to the fact of having won them, to look upon a Society of Arts "Art-workmen's Prize" much in the same light as a high position in the "honour" lists at Oxford or Cambridge is regarded by competitors for academic distinction. And, not only should the prizes be made thus objects of ambition to those who may win them, but the possession of them should be in itself a species of diploma of merit and ability, which may command the respect of employers, and so may be a means of securing solid advantages to the prizeholders. And then, on the other hand, in addition to this most important duty of rewarding and securing practical advantages for apprentices, the prizes of the Society of Arts should aim at becoming encouragements to the higher aspirations of older and more experienced artist-workmen. If it is a consideration of the greatest importance to excite an honourable emulation amongst apprentices to Art-work, and to stimulate them to press forward with resolute earnestness at the commencement and in the early days of their career, so also it is equally desirable to attract artist-workmen of

more mature age to consider that their education in Art-work was very far from being completed with the completion of their apprenticeship. But too commonly it is the fact that our artist-workmen settle down to a certain standard of working, as if it had ceased to be a concern of theirs to aim higher, and to seek to maintain a sustained progressive advance. This is a condition of things that the prizes of the Society of Arts might be the means of correcting. They might be so adjusted as to mark with appropriate distinctions productions of a very high order; and particularly they might recognise in a becoming manner the higher degrees of excellence that might be achieved, step by step, by the same individuals in the same department of Art-work. These are suggestions that it is not possible to leave altogether without notice, as it is also impossible here and on the present occasion to carry them out any further into detail.

There are certain conditions set forth by the Society, in the invitation to competitors, which we trust in future may be re-considered and placed on a different basis. It will be understood that the Exhibition consists of works, all of them alike sent in competition for the prizes, of two distinct classes; first, works executed from designs prescribed by the Society, and under conditions to which the competitors are required to conform; and, secondly, works executed without any such prescribed designs, and subjected to no such conditions. Now, when designs are prescribed, it is implied that the works to be produced are to be copies or reproductions of the originals thus selected and appointed; consequently, it is essential to a successful reproduction that the new works should be in the same material, should be of the same scale, and should be executed after the same processes, as the originals. In the programme of this competition, we find these fundamental conditions habitually disregarded. Again: in more than one instance, the proposed conditions have failed to induce any competitor to appear; surely this might be prevented. Then, once more, as the reproductions are not regulated by such conditions as may lead to decided success, so also there are no sound and judicious proposals for the production of original designs, based upon the well-regulated and disciplined study of early examples of high authority; nor are there any special prizes for designs studied directly from nature, or in which natural forms and combinations are adapted to certain materials and uses through consistent conventionalism.

This Exhibition contained forty-six specimens, of various classes of works, executed from the prescribed designs, sixteen specimens sent without the prescribed designs, and thirty-two additional examples in wood-carving, which also have been executed without any prescribed designs. The first group of forty-six comprises one carving in marble and four in stone; three carvings in oak; five examples of repoussé work in metal; three specimens of hammered work in brass; four in chasing in bronze, and one in chasing in silver; one engraving on metal, and one on ivory; ten examples of painting on porcelain, and four of general decorative painting; one work in each of these four classes—engraving on glass, wall-mosaics, die-sinking, and glass-blowing; two examples of book-binding, and three of illumination. The subjects sent without prescribed designs include two in carving in stone, two in repoussé work, one in chasing in metal, three in hammered work in metal, two in modelling in plaster, two in modelling in clay, one illumination, two groups of paintings on porcelain, and one engraving on glass.

The best work of the first group of forty-six is Mr. A. Dufour's reproduction in wrought iron (a misapplication of material) of the celebrated Martelli bronze mirror-case, now in the South Kensington Museum. And of the works sent in without prescribed designs, the best are "Neptune," a carving in walnut-wood, by Mr. Charles Liddle; and an unfinished work of great spirit, treated with considerable technical skill and much true artistic feeling, by Mr. J. M. Leach, the subject being from "Midsummer Night's Dream," and the composition adapted to form part of a frieze.

WILLIAM BLAKE.*

This is a strange book—full of eloquence—manifesting, indeed, that power of language conspicuous in all the writings of the remarkable man who has produced it. Mr. Swinburne has intense admiration and fervent veneration for the "insane" artist and poet; for insane he was considered by his contemporaries, and is so, even now, by many who consider the works he has left to be examined or read. Blake has received ample justice at the hands of Mr. Swinburne. Here we have abundant evidence of his pure benevolence, his sound heart, and his rare genius; but it has not occurred to the critic to look deeper for the key to Blake's character. Is it impossible that he may have seen what he said he saw, and heard what he said he heard: that his may have actually been the companionship of angels and the spirits of just men made perfect: writing "under the direction of messengers from heaven, daily and nightly"—being, indeed, as he says, "their secretary"? Mr. Swinburne does not deny in words that so it may have been; although he does treat as a dreamer the hero of his worship. We are not disposed to argue this matter; it would be unfitting to do so; but there are those who, we think, might have greatly enlightened the critic, if the means had been afforded them, before he took in hand the mystery he does not attempt to explain; and which it is within the limits of possibility he might have explained, if a better light had been supplied to him when he studied the strange character of William Blake. There are tens of thousands who believe as Blake believed: "he averred (we quote the critic), implicitly or directly, that each (human being) had a soul or spirit, the quintessence of its natural life, capable of change but not of death; and that of this soul the visible externals, though a native and actual part, were only a part, inseparable as yet, but incomplete." It is difficult to understand the extent to which Mr. Swinburne believes in William Blake; but it is certain that the one cannot fail to be the better from careful study of the other. Blake will not have lived and worked in vain if no other result follow his legacy to mankind than the conviction of immortality and responsibility he may convey to the mind and soul of his enthusiastic "critic." Though "dead," he yet speaketh—to him, and to us; and serious thought over the faith that guided and governed the one may be an incalculable blessing to the other. Mr. Swinburne cannot without such serious thought and solemn contemplation have read such passages as those which he circulates, if not to teach mankind, at least with the intention to elevate the character and extend the fame of the hero of his worship. "That I cannot live," he says, "without doing my duty to lay up treasures in heaven is certain and determined." "His one fear is 'to omit any duty to my station as a soldier of Christ.'" "I shall to all eternity embrace Christianity and adore Him who is the express image of God." There are a hundred such passages as these in Mr. Swinburne's book. Surely he designs and desires that over them the sceptic should ponder—long and well. Has he done that himself?

Mr. Swinburne has, however, accorded full justice to the memory of the painter and poet; "a man perfect in his way, and beautifully unfit for walking in the way of any other man;" of whom the world was not worthy.

The book is one of rare eloquence and intellectual power. The author gives high praise to the biography of Mr. Gilchrist, to which indeed he considers he supplies only "a complement or supplement." Yet, notwithstanding the two valuable contributions to our literature,—both according high honour to Blake, and dictated in a spirit of deep reverence—it is clear to us that there must be a third memoir of the painter-poet, written by some one who will read his character by another light than that by which both Mr. Swinburne and Mr. Gilchrist have been guided and led.

* WILLIAM BLAKE: a Critical Essay. By ALGERNON CHARLES SWINBURNE. With Illustrations from Blake's designs, in fac-simile. Published by J. C. Hotten, London.

SELECTED PICTURES.

FROM THE SHEEPSHANKS GALLERY.

SANCHO PANZA.

C. R. Leslie, R.A., Painter. R. C. Bell, Engraver.

A VERITABLE portrait of the renowned "squire" of a chivalrous knight, when he has taken possession of the government of the Island of Baratria, to which, by the favour of the Duke, he had been appointed, and is now seated at his first banquet-feast in his palace. The "situation" will be best described by quoting the author of *Don Quixote*:-

"Sancho Panza was conducted from the court of justice to a sumptuous palace, where in a great hall he found a magnificent entertainment prepared. He had no sooner entered than his ears were saluted by the sound of many instruments, and four pages served him with water to wash his hands, which the governor received with becoming gravity. The music having ceased, Sancho now sat down to dinner in a chair of state placed at the upper end of the table; for there was only one seat and only one plate and napkin. A personage who, as it afterwards appeared, was a physician, took his stand at one side of his chair with a whalebone rod in his hand. They then removed the beautiful white cloth which covered a variety of fruits and other eatables. Grace was said by one in a student's dress, and a laced bib was placed by a page under Sancho's chin. Another, who performed the office of server, now set a plate of fruit before him, but he had scarcely tasted it, when, on being touched by the wand-bearer, it was snatched away, and another containing meat instantly supplied its place. Yet before Sancho could make a beginning it vanished, like the former, on a signal of the wand.

"The governor was surprised at this proceeding, and, looking round him, asked if the dinner was only to show off sleight of hand. 'My lord,' said the wand-bearer, 'your lordship's food must be watched with the same care as is customary with the governors of other islands. I am a doctor of physic, sir, and my duty, for which I receive a salary, is to watch over the governor's health, whereof I am more careful than I am of my own. I study his constitution night and day that I may know how to restore him when sick; and therefore think it incumbent on me to pay special regard to his meals, at which I constantly preside to see that he eats only what is good and salutary, and prevent his touching whatever I imagine may be prejudicial to his health.'

Never was hungry man in more piteous plight than was the governor of Baratria at this feast of the Barmecides; for Sancho had been dispensing justice in the court of law, and had fasted long. Moreover, he loved a well-spread table, and it had not often been his good fortune to be seated at one. No wonder then that he exhibited both astonishment and wrath to see the dainties carried off from before his eyes, ere he had an opportunity of scarcely touching them. Such a trial is beyond human endurance, and the outbreak of feeling which followed the vanishing of the dishes, and which eventually broke upon the learned doctor's head, is perfectly justifiable by the laws of nature. Leslie has given inimitably the expression of half-amazement, half-anger, in the governor's face; the full, fixed, and inquiring eyes, the knitted brows, the mouth partially open, even the very folds of the richly laced bib, and the clasped hands, all tell the tale most humorously, but with a refinement that only a painter of Leslie's elegant taste would throw into a subject of contrary tendency.

SWAN'S CARBON PROCESS.

THE announcement of a means of fulfilling the shortcomings of engraving is sufficiently important to claim attention beyond the circles of scientific and artistic amateurs. So numerous have been the inventions and devices brought forward, with a view to supplement engraving on metal and wood; that we habitually regard with diffidence every proposal for facile book illustration, or for a royal road to the reproduction of paintings in black and white. Every one of this long series of promising substitutes has been consigned to the limbo of the forgotten curiosities of science and Art, because of the default of some one indispensable condition to its perfection. Of the process which is here briefly described, we were led by report to think favourably; but after an examination of results, and inquiry into the means of production, we cannot help speaking of it in terms not only of hope, but of confidence. The medium referred to is known as Swan's Patent carbon process, a variety of examples of which have been submitted to us. The patent is now in the hands of a Company, by whom it is about to be worked, and whose temporary offices are at No. 5, Haymarket.

Carbon printing has been for some years known and practised. There is no intention of giving its history here, however briefly. Like many other valuable discoveries, it has been perfected only by slow degrees, and by the laborious and patient research of many individuals. It owes its origin to the experiments of M. Niepce, made as long ago as the year 1814; and some of those who have more recently signalled themselves in advancing it are Poitevin, Testud de Beauregard, Sutton, Pouncy, and Burnett.

The great and apparently insuperable defect which paralysed the efforts of every operator, was the want of half tone or gradation in the print. That is, there was not the necessary scale of tones between the highest lights and the deepest shades; and hence an entire absence of that definition necessary to perfect representation.

It appears that Mr. Swan began his experiments about the end of the year 1858. For a knowledge of the precise details of his mode of working, we are indebted to the work "On the Production of Photographs in Pigments," by Mr. G. W. Simpson; and as this treatise describes a method by which a literal translation of fine Art is effected, the importance of the discovery demands some notice of the basis of its means and power. From what has been already said, it will be understood that the difficulty in the way of securing gradation has been obviated; and that another condition not commonly obtainable has been secured—that is, permanency. Again, an extraordinary power of the invention is the production of prints in monochrome, comprehending, it may be said, any colour and any tint. We have had an opportunity of examining about four hundred reproductions of drawings of ancient masters, whose various tastes in tinting the papers on which they made their drawings, are by no means intelligible. All these colours, however, re-appear in the prints; and in order that this extraordinary result may be understood in its perfect distinctness from common photography, it becomes necessary to explain that the subject is not received on paper, but on a film or so-called tissue, which has been exposed under a negative in the ordinary way, the colour having been embodied in this film before exposure.

The "tissue-compound" is prepared by dissolving, by the aid of heat, two parts of gelatine in eight parts of water. To this solution is added one part of sugar and as much colouring matter in a finely divided state, or in solution, as may be required for the production of a print, with a proper gradation of light and shade. This material may be lamp black, indigo, crimson, lake; indeed, it is satisfactorily shown that any colour may be obtained. When ready for use, the "tissue-compound" is sensitised by the introduction of a saturated solution of bi-chromate of ammonia, in the proportion of one part to ten of the compound. After the

addition of the sensitiser, it will be understood that the remainder of the process is conducted under yellow light. The film or tissue may be formed on glass, previously coated with collodion or washed with ox gall. Either of these applications ensures the safe removal of the tissue, when dry, from the glass; a knife having been previously run round the sheet near the edges. In forming the film on a flat glass surface, the quantity of the compound used will be about two ounces to the square foot. We speak of a surface as flat, because the film is prepared also on cylinders. For the present purpose, and the communication of a general and clear impression of the process, it is sufficient to say that, having been properly prepared, the film or "tissue" is exposed to light under a negative, the images on which are communicated to it as to paper, in the practice of common photography. The development consists of the dissolving out, in warm water, of those portions of the coloured gelatinous matter which have not been rendered insoluble by the action of light. The "tissue" thus printed is finally mounted on paper or card, and then finished by pressing.

The *Improvements in Photography* set forth in his patent, and claimed by Mr. Swan, are, first, the preparation and use of coloured gelatinous tissues. Secondly, the mounting of undeveloped prints obtained by the use of coloured gelatinous tissues. Thirdly, the re-mounting or transference of developed prints from a temporary to a permanent support.

Mr. Swan's pretensions are so modest, that a reader rises from the perusal of the book without any conception of the stupendous results to which these "improvements" must lead. Our constitutional suspicion of all so-called substitutes for engraving—all short cuts to excellence in Fine Art, is fully justified by the failure of even the most plausible propositions. In most of the inventions which have been placed before us during the last twenty-five years, we have not been conducted beyond theory and promises. In this case we have been introduced to wonderful results before the means was opened to us. Some delay, we believe, has occurred in bringing the discovery forward. This can have been caused only by an imperfect conception of the extent of the applicability of the "improvements," and a want of some knowledge of the present state of our schools of engraving. All persons who have watched with any interest the progress of photography, have heard of the carbon process, but the subtleties of the manipulation, and frequent failure, have given to it the reputation of *ignis fatuus*.

The examples of this method of printing, which have suggested the conclusions here expressed, are to be seen at the temporary offices of the Company. They are sufficient to satisfy the most scrupulous inquirers on all points. The question of intermediate tones is answered by the utmost fineness of gradation. The delicacy of the life tones is inimitable, and the representation of painted textures cannot be challenged. Whether the invention proposes to supplant engraving or not, it is clear that it will create for itself a field of operations sufficiently wide. By means of apparatus constructed expressly for practice under the patent, plates can be taken of the length of 48 inches, with a proportionate breadth. This, we believe, is equal to the largest copperplate that has ever been engraved, and this power supersedes entirely the usual methods of enlargement. The company having secured all the rights and privileges conferred by the patent, is prepared to grant licences for working the process, which must, it would appear, become general.

Thus the great value of the discovery is its direct relation with painting. The difficulty of producing photographs from oil pictures is well known; this, together with the utter disruption of the painter's chiaroscuro, renders common photography useless as an interpreter of painting. The greens, with the reds, yellows, and other warm colours, come out black, and the blues re-appear as white. This defect must always exist in working from ordinary negatives, but the ancillary aids which so favourably contribute to the main features of the process, point to the completion of the work by the



LESLIE R.A. PINXT

ROBT C. BELL. SCULPT

SANCHO PANZA.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.



artist himself. Under the hand, therefore, of the painter, the composition is restored by the brush in tones that will yield a negative from which a faithful representation of the picture can be printed. And herein lies the power of the process. It addresses itself immediately to the artist, and reproduces with a magic charm the veritable touch and feeling by which his works are distinguished. Thus, in such prints there is more of artistic zest than can possibly be presented in engraving. Several artists of eminence who have had opportunities of examining these productions are so impressed with the value and beauty of the method, as to desire to have their own works represented by it.

From one of Mr. E. M. Ward's most recent and most important works, prints are about to be taken. It is 'The Last Moments of Charles II.,' certainly one of the most difficult subjects that could be offered for this kind of repetition. Years would elapse before a line engraving of this magnificent picture could be completed; whereas by means of the *Autotype* (such is the name given to the invention) numbers of prints could be supplied in a few weeks.

What we do see is its direct application to every department of Art-production; what we do not see are the many different directions in which its development may be pushed. This announcement we conclude with the expression of a hope that we shall shortly be enabled to speak critically of the productions of the *Autotype* in reference to the pictures which they may represent.

REPORTS OF ENGLISH ARTISANS FROM THE PARIS UNIVERSAL EXHIBITION OF 1867.

WHEN last autumn the Council of the Society of Arts undertook, aided by special subscriptions, to assist a number of selected skilled English workmen to visit the Paris Universal Exhibition, and both to study the contents of the Exhibition itself, and also to inspect the more important factories and workshops of the French capital, it was very wisely determined to require from each man so assisted that, on his return, he should address to the Society a written report of what he had observed during his stay in reference to the particular industry in which he himself was engaged; together with certain general remarks upon what he might have been able to learn concerning the wages, the social condition, the education and progress of French workmen. These reports were further required to be delivered immediately after the return of the writers from Paris. The visits of the English workmen, who were upwards of eighty in number, were made in August and September last; and with such earnestness and promptitude have the reports been written and sent in to the Society, that the goodly volume of nearly 700 octavo pages, which contains them all, was published before the year 1867 had passed away.

The volume itself, "got up" in a perfectly satisfactory style, and judiciously published at such a price as will make it universally accessible, has been carefully edited by Mr. Charles Critchett, the Assistant-Secretary of the Society of Arts, who has kept carefully in view the wishes of the Council that the reports, as far as possible, should be presented to the public in their integrity. What the volume wants is a thoroughly good index; and this, without doubt, will be added to the text in a reprint or second edition.

The great value of this collection of reports—and it really would be difficult to form too high an estimate of its value—consists, not in any novelty of views and impressions, or in any freshness of sentiments and opinions, but in the all-important fact that the writers have looked upon the objects on which they express their sentiments from a point of view that is absolutely and exclusively their own; while the position and associations of the men themselves, and the circumstance that they wrote both from their own personal observation, and also under a deep sense of personal responsibility for the judg-

ment which they might form and for the opinions that they might place on record, would be certain to secure for their reports such a reception from their fellow-workmen as no other class of writers treating of the same subjects could possibly command. Working men here have the reports of working men—reports, not framed casually or under the mere impulse of caprice, or written for the indulgence of personal vanity or in furtherance of some peculiar private aim, but the deliberate expressions of thoughtful observation called into play under novel and untried conditions, and yet expatiating in familiar fields of thought and in the midst of well-known practical associations. These reports, again, possess not merely the distinctive quality of having been written by working men, as such; but they also are the productions of working men who were selected with reference only to their fitness for the duty entrusted to them, and which they took upon themselves, which selection also was determined by the recommendations they produced either from their employers or their fellow-workmen, or from both. And yet these men, thus chosen, and entrusted with a definite mission, were left free and unrestrained to act as thoroughly independent observers, and not only with full liberty to write as they felt and believed, but also with the full consciousness that it was the expression of their independent and genuine judgment that was expected and, indeed, required from them.

Nor will it fail to be observed that this volume possesses the two-fold quality of being a collection of distinct treatises, each of them complete in itself, and authenticated with the name and position of its author, while at the same time each of these distinct treatises forms a part of a single whole, and each contributes its own share towards the formation of certain general conclusions, derivable from the collection of reports as a whole. Accordingly, it is our earnest desire and our anxious hope that this very remarkable volume, which we may assume will speedily find its way (if it has not found its way already) into every important workshop as well as into every mechanics' institution and association in the kingdom, will be read, and studied, and thought upon, as a whole, in addition to the special attention which each workman and group of workmen may bestow upon the reports that treat of their own particular department of work.

It is not necessary or desirable, even were it possible, for us, within our limits, to enter into detailed criticism of these reports, or to select from them any particular examples for more special and minute consideration and discussion. We prefer, on the contrary, to concentrate our observations upon certain general considerations, of the greatest interest and importance, to bear upon which these reports bring fresh evidence of the utmost value.

In the first place, it is most remarkable that the writers of these reports, chosen as they were for their work, all of them practical men, some of them belonging to the most powerful trades' unions, some taking active parts in political associations, and others priding themselves on their entire independence of any trade union or political association, should generally agree in their decided estimate of the superior position of labour in this country, as compared with the position of labour in France in particular, and in foreign countries in general. And this superiority of position is felt and recognised by these men, notwithstanding their clear recognition of certain advantages possessed by French and other foreign workmen.

There is no undue self-esteem in these writers, nor has any despondency a place in their minds. They form neither exaggerated nor unworthy estimates either of English or of foreign works, or of English or foreign systems of working. They do not fear any competition on fair and equal terms. They have full confidence in the working, executing powers, the skill and versatility of hand, of English workmen; nor do they doubt the activity or distrust the resources of the inventive genius of their country. In certain branches of handicraft they freely admit the superiority of their foreign competitors; they do not hesitate to record that many foreign

workmen exhibit a greater facility than Englishmen in the production of certain articles; and in the matter of design they readily concede a certain degree and species of supremacy, particularly to Frenchmen. But, at the same time, all the writers attribute whatever superiority exists amongst foreigners to the want amongst ourselves of those facilities which foreigners enjoy, both as youths and adults, for constantly seeing, and for carefully studying, the finest and most suggestive works of both ancient and modern Art; and they also agree in assigning, in a measure, whatever inferiority may exist amongst ourselves to the insufficient means that, at present, are provided in this country for enabling workmen to become acquainted early in life with the scientific principles upon which must depend, in a great degree, the completely successful pursuit of the processes and manufactures in which, in after time, they may be engaged.

The whole question, indeed, turns on popular Art-education, in which must be included the cultivation of a pure and refined taste, as well in those who require and purchase and use manufactured works of every kind, as in those who plan and design and execute them. And with the provision of a genuine Art-education for workmen, and more especially for those who ought to be pre-eminently artist-workmen, there needs to be diffused amongst our workmen a real, earnest desire to become Art-students. We may have the right stuff amongst us, and we ourselves are convinced that we have it; and we may set ourselves to work in the right spirit and with consistent energy to train and to mould our fine raw material, and to elevate it to the highest range of practical excellence. This is a process, however, that demands the cordial co-operation of the learners with the teachers—it requires, at the least, a plastic willingness to be taught on the one side, as well as on the other side a prompt and zealous readiness to teach.

Now, all this amounts simply to saying over again what has been said by us until we had begun to grow weary with the repetition. This fresh demand for Art-education, however, revives the subject with renewed hopes of its accomplishment. These workmen have seen with their own eyes, and borne their own testimony to what they have seen; and they declare that it is training in Art that is the grand requirement of working men in England. As a matter of course, out of this great and comprehensive general proposition of the necessity of Art-education, in its broadest and most practical application, there arise numerous proposals and suggestions for carrying this grand scheme into effect. The writers of the reports, having seen and observed the advantages of "living in an atmosphere of Art," and surrounded on every side with artistic and tasteful works, enjoyed by Parisian workmen, naturally inquire into the means that may be best calculated to obtain for English workmen the advantages, at present beyond their reach, which they feel the necessity of sharing with their fellow-workers of the continent. Here the entire question of museums, with the times and conditions of their being open and universally accessible, and that of the permissive appropriation of, at least, a part of the Sunday to the examination and study of works of Art, are brought into consideration; and upon these questions more than a little of earnest opinion is plainly set forth.

It is scarcely possible but that much practical good should result from all this. Here is a moving power that is ready to impart a strong and growing impulse; and we shall not fail to encourage the authors of the reports to carry onwards the good work that they have auspiciously begun.

The importance attached by many of these writers to the influence, direct and emphatic, of the Government in inspiring, encouraging, and stimulating a love and a taste for Art, is very remarkable. One of the most thoughtful and ablest has put it upon record that he can be quite content to be beaten by a people, for whom their Government has done and is doing everything that is possible for their artistic cultivation and improvement; and whose desire and aim appear to be that every building should be

not merely just sufficient for the purpose that it may be intended to serve, but, in the true sense of the word, a monument, erected and decorated without any apparent regard to cost, that it may take a part in maintaining the general love for the beautiful by becoming in itself a true object of beauty. How far our workmen might be disposed to welcome the adoption of a monumental style of public edifices in our own country, and especially without any apparent regard to cost, would be a somewhat curious speculation; but, at all events, it is worthy of remark that edifices, avowedly the costly productions of the Government, commanded in Paris the admiring approval of English workmen.

In addition to the reports of the workmen, each of them treating of his own department of work, the volume contains two special reports on the "Condition of the French Working Classes," by Mr. Coningsby and Mr. Whiting. We must be content to give the concluding words of each of these special reports. The last sentence of Mr. Coningsby reads thus:—"Each of your reporters, going home, will spread in his circle the knowledge which he has gained; and, while sensible of some of the disadvantages of the lot of our English workmen, he cannot but congratulate himself and fellows on the position which Englishmen still hold in the earth; and he will probably form the resolve that no slight consideration shall induce him to aid in jeopardising it." The report of Mr. Whiting concludes thus:—"We have now finished our brief survey of the condition of the working classes of France, and it is no part of our duty to dictate the conclusions that are to be derived from it. We may say, however, that on a comparison of the condition of those classes with that of our own, it seems that the differences and resemblances are precisely those which exist between the two peoples in their entirety. There are, perhaps, fewer men very prosperous among the French working classes; but, on the other hand, there are fewer very miserable. Extremes are not so apparent in the condition of any class across the Channel as they are here. England can always produce the brightest examples of extraordinary prosperity—France, of equal and generally diffused happiness. Perhaps England may one day learn that the welfare of a whole people is an aim superior to the spread of exceptional advantages among any of its parts."

Most of the writers acknowledge the good effects produced by the reference of trade disputes to the *Conseil des Prud'hommes*; and they thus lead their readers to the conclusion that if boards of reconciliation could be established in all our great manufacturing towns, trades' unions might become as useful, as in the existing condition of things they threaten to become injurious, to the best interests of the working men of England.

Not one writer advocates the principle—or, rather, all the writers condemn the principle—that, in the general interest of working men, all, whether skilful or unskilful, should receive one uniform rate of wages. All agree in bearing testimony to the good feeling which they found to exist in Paris between master and workmen—a feeling which, so long as it lasts, must tend to secure for labour the highest remuneration that the employer can afford to give without injuring, by an undue increase of cost to the purchaser, the demand for the article manufactured. It also is particularly worthy of remark that, while freely admitting, as indeed we have already observed, various advantages enjoyed by foreign manufacturers and workmen, all the writers in their reports with unanimous confidence unite in maintaining the same high opinion as to the future of English productions, provided that English workmen are put on an equal footing with their foreign competitors in respect of artistic and scientific education.

Thus we are brought again to the one grand central question of education for our working men—a subject that will require separate consideration and treatment.

There are some points connected with the group of reports by artisans from Birmingham that we also reserve for a future occasion.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Three associate members of the Royal Academy were elected on the 31st of January—George Leslie, William J. Orchardson, painters; and Thomas Landseer, engraver. These elections have excited some surprise: Mr. Leslie is no doubt an artist of much ability, but it can scarcely be said that he has supplied conclusive evidence of superiority over his competitors. The observation applies also to Mr. Orchardson, an artist of great promise. Mr. Thomas Landseer, on the contrary, has his reward for what he has done. Among the candidates were several whose claims to admission are beyond question, but who are not "admitted." Mr. Holman Hunt withdrew his name at the eleventh hour—a circumstance to be deplored, for he would have been an honour to the Academy, and his absence from its ranks is a public grievance. It is hard to assign a cause (other than one discreditable to the body) why he was not elected years ago. Sir Noel Paton—an accomplished artist and a man of rare intellectual endowments—has been passed over on the ground that he is a resident in Scotland—a pitiful excuse. It seems as if the Academy adheres to its resolve to ignore landscape art and its professors. There are, indeed, among the candidates, a dozen at least whose rights are quite as strong as those of the artists on whom the "lucky" lots have fallen. Why they are not admitted is a question that ought to be asked and answered. It was an implied condition of the public grant of land, &c., at Burlington House, that although the number of members should not be extended, the number of associates should not be limited to twenty, as heretofore. Yet here we have election after election without an attempt at augmentation—without even a hint that some time or other the list shall be augmented. This is so unfair as to approach fraud; moreover, it is most unwise as well as unjust. We venture to affirm there is not one of the body who will express a belief that of the candidates nominated there are not several upon whom the distinction ought to fall; on the contrary, they would fully admit the claims of one-half of such candidates to the distinction they seek, and which it is discreditable, if not dishonourable, to withhold from them. Surely this matter will be commented upon in Parliament.—The lectures on Painting this season, by Professor C. W. Cope, R.A., are unavoidably postponed.

FOREIGN HONORARY ASSOCIATES OF THE ROYAL ACADEMY.—The Academy has resolved to admit honorary members—foreigners residing abroad; such admissions, however, are not to take place until the new rooms at Burlington House are open for exhibition.

BRITISH INSTITUTION.—The closing of this gallery is a positive loss to the Art-culture of the country, so far, at least, as concerns the exhibition of old pictures and of the works of deceased British painters. It is, however, reported that the authorities of the National Gallery are in treaty with the proprietors of the building in Pall Mall for the purpose of continuing those exhibitions which during a long term of years have, by the liberality of the owners of valuable pictures, done so much to gratify the public, and to give to students the opportunity of making themselves acquainted with the works of the most eminent artists of all ages and countries since the revival of painting. We sincerely trust

the negotiations may have a favourable issue.

AMONG MRS. CAMERON'S WORKS, which are to be seen at the German Gallery, are some of the most picturesque studies that have ever appeared in photography. Portraits of certain eminent persons by this lady are already well known, but not so extensively as they deserve to be. They differ from all ordinary productions of their class as being strongly characterised by artistic taste and feeling. Although Mrs. Cameron has been, for her subject-groups and single figures, extremely fortunate in her models, there are modifications which an artist in painting from them might have effected. But for strong individualism, a few of them would be pronounced reproductions of ancient works—a persuasion supported by the low tone of some and the bold chiaroscuro of others. In common photographic portraiture, breadth of light is the rule; but it will be understood how much these examples differ from this rule, when we say, and it is not too much to say of them, that the visitor is occasionally reminded of Caravaggio, Tintoretto, Giorgione, Velasquez, and others of the princes of their Art. The aggroupments and figures, which are titled and set forth as subjects, are so skilfully arranged that it is difficult to determine what they could gain by being painted, unless certain of the usual conventionalities of treatment may be considered advantageous. Some of the heads are wonderfully fine, as those of the Post-Laureate, H. Taylor, Herschel, Ex-Governor Eyre, Carlyle, G. F. Watts, and others; and not less impressive in another way are—Beatrice, Study of H. Taylor as King David, Juliet and Friar Lawrence, Rachel, Sappho; After Perugino, Study for the head of St. John, &c.; but the collection is very numerous, and of such an exhibition it is not a little to say that it does not contain one mediocre photograph.

PORTRAIT EXHIBITION.—The authorities at South Kensington are actively engaged in preparing the third and last exhibition of national portraits. The collection will comprise—besides such portraits of earlier date as may have been missed on previous occasions—portraits of persons who have lived between 1800 and the present time, but will exclude all who are still alive. It will be opened in April—earlier than last year. Portraits ought to be sent in not later than on the 3rd of March, and they will be returned in August. The Committee of Council on Education express a hope that the possessors of portraits of the many distinguished characters now deceased whose names do not appear in the list which has recently been published in some of the daily newspapers, may be induced to send particulars of their pictures to the secretary, South Kensington Museum, as they are desirous to secure as complete a representation as possible of the period of English history extending from 1800 to the present year. Besides the modern portraits, the exhibition will include a supplementary collection of portraits of eminent persons living before the year 1800 who were unrepresented, or inadequately represented, in the two preceding exhibitions. For this a large number of pictures have already been promised.

BURLINGTON FINE ARTS CLUB.—Following the precedent of the Rembrandt Exhibition in 1867, it is proposed that other special collections should be formed during the present season. Among the subjects suggested are:—1. A collection of the works of Marc Antonio. 2. Bronzes, Terra-cottas, Majolica Wares, and other

objects of the period of the revival of Art. 3. Drawings by the Old Masters, Illuminations, MSS. and decorative books. 4. Specimens of Porcelain, Goldsmiths' Work, and objects of Vertu in general, of the 16th, 17th, and 18th centuries. Members of the club desirous of contributing to any of the above collections, are requested to signify their intention to the Honorary Secretary, specifying the group or groups to which they desire to contribute. It is also proposed that two or three evening *conversazioni*, in connection with these special exhibitions, should be held in the rooms of the club during the season, to which ladies and the friends of members may be invited. And further, that there should be informal gatherings of the club, at least on one evening in each week, for the friendly discussion and consideration of club matters in general, and for the comparison of any special objects of interest which may be contributed for the occasion. We understand that the Marquis d'Azeglio, President, has placed for exhibition in the rooms of the club his valuable and extensive collection of ceramic ware.

JOHN PHILLIP, R.A.—A subscription is in progress for the purpose of endowing, in memory of the late John Phillip, R.A., a prize-medal for triennial competition among the students of the Royal Academy, for the best picture of English domestic life; the prize to be called the "Phillip" medal. It is also proposed to place, by means of funds similarly obtained, a granite slab over his remains in Kensal Green Cemetery.

MR. E. M. WARD will not this year be a contributor to the Royal Academy. His time has been devoted, during many months past, to the completion of his works for the Palace at Westminster. These he will soon exhibit publicly, under sanction of the "authorities." Mrs. E. M. Ward will sustain her high reputation by her latest picture—an incident in the life of Lady Jane Grey—intended for the Royal Academy Exhibition.

ROYAL SCOTTISH ACADEMY.—Mr. Arthur Perigal, Associate of the Royal Scottish Academy, has been elected Academician in the place of the late Mr. H. Macculloch. Mr. Perigal, as was his predecessor, is a landscape painter.

PARIS EXHIBITION CATALOGUE.—Many of our subscribers, we find, have not noticed that the pages of our Illustrated Catalogue of the Paris International Exhibition are numbered distinctly from those of the Journal itself, that each work may be bound separately, if so desired. The Catalogue will be completed in July, and in the following month will be given the title-page, table of contents, &c. &c.

MR. J. BEAVINGTON ATKINSON has delivered to a large and influential audience at the Midland Institute, Birmingham, his lecture on "Raffaello," his character and his works, illustrated by many engravings and photographs from the leading paintings of the great artist.

MESSRS. MINTON, of Stoke-upon-Trent, upheld the renown of England at the Universal Exhibition; thousands saw there their many and varied productions, who could not easily have seen them elsewhere; and no doubt surprise, as well as admiration, was felt at the sight of such a collection of works of British ceramic Art. It is not too much to say that no manufacturer of France (if we except the establishment at Sèvres, sustained by all the resources of the Empire) surpassed, or even equalled, as a whole, the accumulated trea-

asures, in every department of the art, sent from Stoke to Paris in 1867. It is gratifying to know that nearly all (all, we believe, with one exception) of the artists employed at their Works are Englishmen—that the beautiful landscapes and the graceful copies of fruits, as well as the arabesque designs and adaptations from the antique, are the productions of painters who have been educated in our own schools. That is a fact which the French manufacturers hesitated to credit; it was not easy to convince them that it is so, while, generally, they admitted the great excellence of the designs and their execution. We have done Messrs. Minton justice by engraving several of their productions, but we have passed over those that are, so to speak, of the common order—the utilities that everybody needs, the small objects of daily use, and the beautiful tea, dinner, and dessert services to which, in all cases, a character of elegance, and often of originality, is given. We have said that visitors to Paris—English as well as foreign—felt surprise at examining a collection so large and so admirable. Messrs. Minton have no London warehouse; their works have seldom been seen together; since 1862, indeed, there has been no collection of them for examination. We write these observations chiefly to direct attention to the establishment of Messrs. Goode, of South Audley Street, whose trade is exclusively, or nearly so, in the works supplied to them by Messrs. Minton,—those that are produced for any commercial customer, and those that are manufactured specially for Messrs. Goode from their own designs and models, of which they show many admirable examples, and which are not seen elsewhere. The collection includes works of cost and magnitude, but also the varied objects that all housekeepers require—the essentials of daily life—selected with sound judgment and good taste, and supplying ample evidence of the universal capabilities of the works at Stoke-upon-Trent.

THOMAS STOTHARD, R.A.—Friends and admirers of the gentle Stothard—and who are not?—will be gratified to learn that the subscription bust of that venerable artist, for the national collection, is nearly completed, and promises to be a work of the greatest interest and value. Mr. Weekes, R.A.—than whom we have no finer portraitist in marble living—in whose hands the commission was most judiciously placed, entered upon the work with all the warmth of kindred feeling his subject inspired. The high reputation of the sculptor more than justifies the anticipations of all anxious to see a worthy memorial of the great English designer placed in fitting companionship with that of Mulready, already executed by the same chisel.

MR. CRELLIN, a distinguished photographer, has recently issued a series of "cartes" of the examiners and professors of the University of London, of which he has sent us specimens; they are excellent examples of the art, and pleasantly bring us to intercourse with the men of mark who are pictured—such men as Professor Huxley, Dr. Priestly, W. B. Carpenter, Sir Henry Thompson, Erichsen, Rupert Jones, Sir John Lubbock, &c. &c., men to whom science owes much, and who have many friends, public and private. Mr. Crellin has done a good work in supplying us with admirable likenesses of these worthies of the nineteenth century.

THE ARTISTS AND AMATEURS SOCIETY held their first meeting of the season on February 6th, when a large assemblage of visitors was present.

REVIEWS.

AURORA. Painted by HAMON, engraved by LEVASSEUR.

THE REVERIE. Painted by AUBERT, engraved by THIBAUT.

Published by GOUPI, Paris and London.

We have here a pair of exquisitely beautiful line-engravings—things that are now among "rarities," for except in our own Journal the line-engravers of England are "nowhere." But there are line-engravings executed in Paris—issues of the renowned firm of Goupil, who continues to publish prints of great excellence, and is almost the only publisher in Europe who does so. In England the art has in a great measure succumbed to photography; we are apprehensive that ere long line-engraving will be classed among the lost arts. We are grateful to Mr. Goupil for coming so bravely to the rescue, and trust we may be the means of making better known than they are in England the many admirable works he so frequently sends forth from France, from paintings by its best and most popular artists. The prints under notice are not large, but they are charming. "Aurora" is a young girl in very morning costume, sipping the dew from the calyx of a flower—the convolvulus. The picture from which the print has been taken is one of those graceful "imaginings" in which the artist, Hamon, excels; going to nature for his model, but selecting that which he finds most inviting; refusing to believe there is aught in woman that can be otherwise than lovely. It has been lightly, yet with good effect, engraved by M. Levasseur. "The Reverie" is a contrast, yet in harmony. A pensive maiden sits on a rock by the seashore, pondering upon one who is over ocean far away. The figure is admirably drawn, and has been thoroughly well engraved by M. Thibault. A more delicious "pair of prints" has seldom been submitted to us; it is positively refreshing to meet them in the Art-desert to which we have been so long accustomed. Is it because in England we have less taste than we used to have? Or is it because we have no publisher who dares to produce good things, that we must go abroad for the engravings with which we desire to decorate our homes?

THE MARRIAGE OF ST. CATHERINE. Engraved by HENRIQUEL DUPONT, from the painting by CORREGGIO. Published by GOUPI, Paris and London.

M. Dupont has long been at the head of the engravers of France, and has had few rivals in Europe; during the greater part of the century he has maintained his high position, honoured and, we presume to add, venerated, for he must have reached the age when experience gives power if it abstract freshness. There is, however, nothing of weakness in this his latest effort; it is, indeed, as admirable an example of his art as he has ever produced, and will undoubtedly rank among the best line-engravings of our time, such as the connoisseur covets but can seldom obtain without resorting to portfolios of gone-by periods. This also is one of the issues of Goupil—one of the class to which he is mainly indebted for his renown as a publisher, demanding recompense at the hands of the few rather than the many—the few who can truly and thoroughly estimate and value the highest excellence of either art, or rather of both in combination—that of the painter and that of the engraver. The picture is well known as a prime treasure of the Louvre; a *chef-d'œuvre* of the great artist, it has long been renowned; and though engraved heretofore, and made familiar to us in a dozen ways, it has never received justice at the hands of the engraver until M. Goupil commissioned the first line-engraver of his country to bring it within the reach of such as can calculate its worth. We cannot expect to see hereafter many such productions as this, in which there has been so large an amount of labour—the labour of mind and hand.

RECOLLECTIONS OF THE PARIS EXHIBITION OF 1867. By EUGENE RIMMEL. Published by CHAPMAN AND HALL, London.

We have here a valuable as well as an interesting record of the Universal Exhibition. Mr. Rimmel has obtained honourable prominence, not only as regards the business he specially pursues, but as the producer of many admirable works of Art. His valentines and Christmas cards may be meant only for a season; but they teach while they gratify, and though mainly designed to amuse, inculcate lessons of which artists and Art-lovers cordially approve.

The volume under notice has grown out of a series of letters written in the *Patrie*, a first-class French newspaper; but they have been carefully revised and augmented, and are now published in a very handsome volume, with upwards of one hundred engravings. Of the engravings some are new, others collected from French periodical works, and others are "borrowings" from the *Art-Journal*, his debt to which Mr. Rimmel gracefully acknowledges.

Few have had better opportunities than we have had of testing the worth of this book; again and again we have gone over the same round, and we are gratified to report that Mr. Rimmel has done his work in a manner highly satisfactory—in good taste, with sound judgment and careful accuracy. He has gone more or less through every department of the Exhibition and the Park; briefly described each portion and division, commenting on all, judiciously complimenting the best manufacturers and producers of all countries, and doing ample justice to England. Moreover, the book is well written; the style is that of a practised rather than a 'prentice hand; and where criticism is ventured on, it is sound and practical.

As a "souvenir" of the Great Exhibition it stands alone; our own work is of a more ambitious character, and that of Mr. Sala is without illustrations. Mr. Rimmel is therefore "seul" as a popular recorder of the Exhibition, having produced a volume easily read and easily bought (for it is small in price), sufficiently circumstantial for general readers, and giving a singularly clear idea of the building and its contents to those who did not see them, while affording content to those who are familiar with both.

The only part of the book that calls for comment is the introduction. Mr. Rimmel praises and blames; finds much for the former and much for the latter; condemning strongly the shortcomings of the French Commission, and being severe, though not unduly so, upon that of England. His remarks apply chiefly to the jurors. We are entirely in accord with him, and can sustain his evidence that England and her interests were betrayed by the juries by whom the kingdom was represented in France. Perhaps Mr. Rimmel was more "in the secret" than we were, but we know enough to endorse his statement, that of "our" jurors some never attended at all, some visited Paris too late to act (that is so say, after judgment was had), others were incompetent for the duties they undertook, while others were too timid to protest against injustice. Each juror was paid fifty guineas for his expenses. The "piece of patronage" was in the gift of "the authorities" at South Kensington; the money was paid, whether earned or not, and, in plain truth, that was in many cases all the jurors cared for.

"The natural result," we quote Mr. Rimmel, "of this mismanagement was the paucity of rewards obtained by British Exhibitors, which gave rise, as every one knows, to loud complaints and angry correspondence at the time."

The affair is now "salved over;" but the heart-burnings yet remain to bear fruit prejudicial to the health of South Kensington.

Mr. Rimmel also comments with some severity on the absurdity of the awards on the part of the mixed prizes: "thus, wines received ninety-one gold medals, although soil and climate had a great deal more to do with its excellence than the talent of the grower; while but twelve gold medals were given to silks, and only five to the pottery, porcelain, and earthenware of all nations."

There are other topics on which Mr. Rimmel

writes, freely and boldly—which demanded comment. He had the best opportunities for obtaining information, and has applied them rightly. On other grounds, therefore, than those of good descriptions and good illustrations, his book is to be recommended as one of considerable value.

THE TRINITY OF ITALY: or, The Pope, the Bourbon, and the Victor; being Historical Revelations of the Past, Present, and Future of Italy. By AN ENGLISH CIVILIAN, for Eight Years in Official Connection with the Court of Naples. Published by E. MOXON AND Co, London.

Under a title which, without its explanation, would form no index to the subject-matter of the book, we have here a narrative that, independently of the special interest which is attached at the present time to the name of Italy, must attract the attention of a very large number of readers, from the clear and faithful insight it gives into the social, moral, and political life of, at least, no inconsiderable portion of the country,—namely, Naples. A journal like ours is happily, we may remark, debarred from discussing the important questions now agitating Europe: were it not so, we should be disposed, perhaps, to argue against some of the conclusions at which the author has arrived. A residence of eight years in Naples at a period when events of the greatest significance were occurring, and the fact that he was in frequent direct communication with many of the highest personages in the realm, gave him peculiar facilities for gaining information whereon every reliance may be placed. "It has been the object of the present work," he says, "to present to the public such a series of sketches of the life of the Southern Italians as may throw light on the great questions of the day, and may enable the reader to understand, if not anticipate, the course of events, so far, at least, as that course may depend on the peculiarity of the national character."

"An English Civilian" considers that the days of the Papal temporal power are numbered, and that the end is drawing nigh. Very recent acts on the part of the friends and advisers have tended, he thinks, to hasten on the result. "The worst foes of the Papacy," he states, "have never so damaged the hold of the Holy See over the minds of men, have never shown so flagrant a contrast between the Vicar of Christ and the actual policy of the enlistment of the Antibes legion and the Papal Zouaves, as have the ministers of Pius IX. If it be true that 'quem Deus vult perdere prius dementat,' there is some reason to be found for those who believe that the Papacy is in its agony. Greater foes to the Holy See than Garibaldi or Gavazzi, than Henry VIII. or William the Silent, than Luther or the Constable de Bourbon, have been Charles Louis Bonaparte and Giacomo Antonelli."

Statesmen and politicians of all kinds would probably read "The Trinity of Italy" for the political opinions of its author: but to the public generally it will be acceptable for the "unvarnished tale" it tells, and most pleasantly, of modern Neapolitan life. It is altogether a well-written and entertaining book.

BYWAYS IN PALESTINE. By JAMES FINN, M.R.A.S., and Member of the Asiatic Society of France; late Her Majesty's Consul for Jerusalem and Palestine. Published by NISBET and Co. London.

Much as travellers have told us, and artists have shown us, of the Holy Land, the subject in all its various phases is far from being entirely exhausted. The great highways have been journeyed over; the chief cities and towns rendered memorable by historic association have been described by pen and pencil, with the mountains and hills of Palestine where mighty works were done; and even on these some new light is thrown by almost every intelligent traveller who visits them. Yet here, as in all countries, there are nooks and corners and out-of-the-way places which have escaped general observation, and which, when explored,

not only add to our previous knowledge, but present features of interest we would regret to be ignorant of. No one has so favourable an opportunity of making such discoveries, and of analysing their value, as a resident in the country.

Mr. Finn lived seventeen years in Palestine, from 1846 till 1863. During that period he appears to have made various journeys from his head-quarters, Jerusalem, into different parts of the country. The book he has published is a kind of diary of these several excursions, written in a familiar sort of way, noting what he saw and heard, and making little or no comment. But the scenery of the land, and the manners and customs of its inhabitants were not lost on the traveller, and these, coupled with the varied incidents of the "road," combine to make up a very pleasant and agreeable volume. The narrative is that of modern, rather than of ancient, Palestine.

GOLDEN HOURS. An Illustrated Monthly Magazine for Family and General Reading. Edited by W. MEYNELL WHITTEMORE, D.D. Published by W. MACINTOSH, London.

This is in every way a good "monthly" of light and instructive matter: its contents generally are varied in subject, more grave rather than gay in character, yet sufficiently interesting to invite the attention of those who look for amusement in books. The object of the editor is evidently to exclude from his pages whatever tends not to edification in the best sense of the word. We notice the work chiefly for the purpose of saying a word in favour of the illustrations. In the number now on our table are three excellent large wood-engravings by Messrs. Butterworth and Heath, from drawings by Messrs. W. J. Allen, R. Barnes, and Lee, respectively, besides some of smaller size. The magazine is in all respects one that would be in its proper place in any family.

TALES OF MANY LANDS. By M. FRASER TYTLER. Published by VIRTUE & Co, London.

This book has long been established in public favour; a new edition is welcome, especially with good illustrations, such as we find here, well drawn and well engraved. The subjects of the stories are very varied, as the title indicates; they "smack" of romance, yet are distinguished by sound sense and morality; each, indeed, inculcating a wholesome lesson while detailing stirring incident and marvellous adventure. The name of Fraser Tytler is honoured in higher walks of literature, but perhaps he has never been better employed than he is here—in teaching the young.

GARRY: a Holiday Story. By JEANIE HERING. With Illustrations by J. E. HODGSON and F. W. KEYL. Published by BELL AND DALDY, London.

The young author of this sparkling "holiday story" need not have told us that her writing it "was play work;" it has some of the rashness of a "prentice hand," dealing with feelings rather than thoughts; but there is much of spirit and variety in the pretty volume, which is charmingly illustrated and "got up." Moreover, there is a great deal of reality about the youngsters; and their dispositions and desires are hit off easily and even gracefully. Miss Hering has considerable humour; she sees rapidly, but she also judges rapidly; a little more thought, a little more care, bestowed upon the language and arrangement of her characters, will render her a popular holiday-writer for our young friends. She will soon realise the necessity of having shadows to throw up lights, and her next story will, no doubt, be an improvement upon "Garry." We must tell our young friends that "Garry" is a dog. The fair author has evidently a deep feeling for, and sympathy with, animals; and this love for the creatures of the lower world is the redeeming point in the character of that objectionable child Florence.



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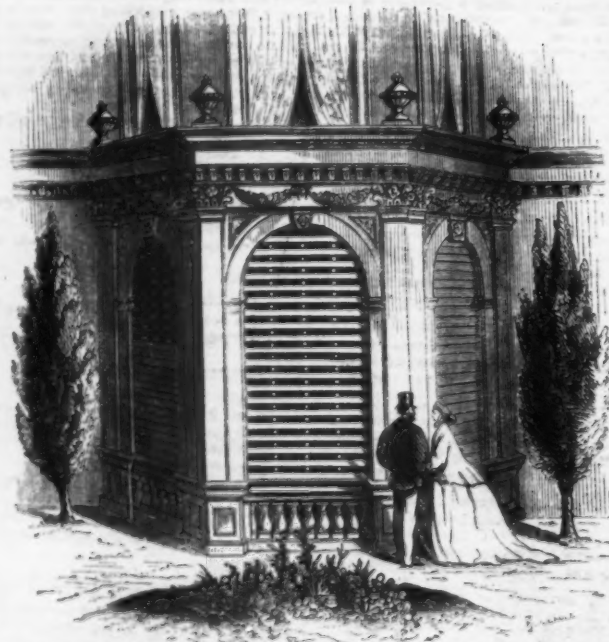
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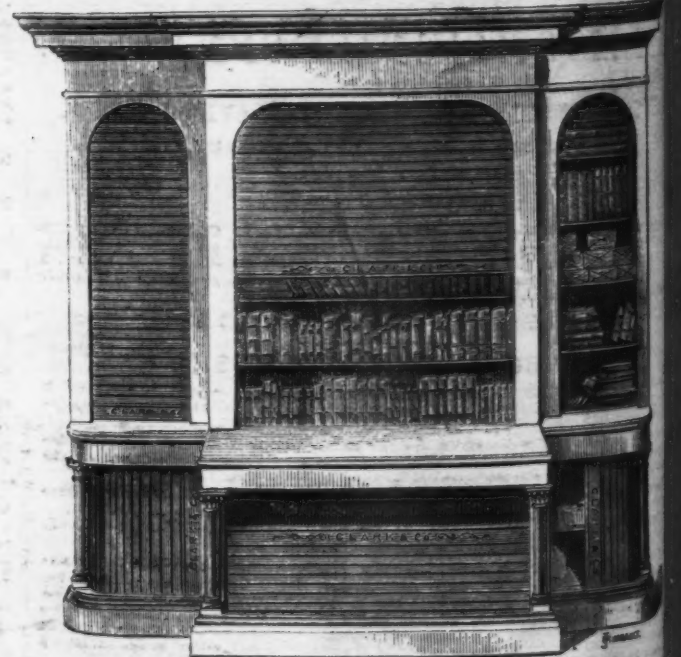


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